Kine WEEKLY

# HOLLYWOOD FORESEES FEWER FILMS

See page 3.

But WON'T GO BEGGING!

NOT LIKELY! THEY'RE THE BIGGEST MONEY-SPINNERS ON THE BOARDS AT THE MOMENT, AND WILL DEMAND EXTRA PLAYING TIME EVERYWHERE!

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Telephone—
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49 PARK LANE,
LONDON, W1.

JD/KM.

16th August, 1943.

S.F. Ditcham, Esq.,
General Film Distributors Ltd.,
Wardour Street, W.1.

Dear Mr.Ditcham,

"Life and Death of Colonel Blimp".

I felt sure you would be interested to know that the above film is doing extraordinary business and has broken all records for the London Release on this Circuit. The reaction of the audience is the same in all types of theatres, there being nothing but praise for this great technicolour masterpiece and when it has finished playing on the Circuit we anticipate that it will have created an outstanding "all Time" record.

Yours sincerely,

Joint Managing Director.

CINEMATOGRAPH WEEKLY, 26/8/1943

# Kinematograph WEEKLY

No. 1,897. Thursday, August 26, 1943. Vol. 318

# FEWER PICTURES FROM U.S. PRODUCERS

## Grading Principle Reasserted

## PROTEST AGAINST HOARDING

**FEARS that the lowered production schedules of American film producers will necessarily mean higher rentals upon distribution are being expressed in America as well as in Great Britain.**

**Estimates of films which will be produced during the 1943-44 season are lower than for some years, and there is a hint that there may have to be carry-overs of product into the season following.**

**Protests are being lodged in America against this carry-over which is stigmatised as hoarding.**

Cables from the KINE. New York correspondent set out the schedules of quality features which the eight major companies plan to make during the new producing season now commencing. The figures given are minimum figures, and it is hoped that these may be exceeded. It will depend upon the course of the war and its demands upon men and material what additional films may be made in addition as carry-over or backlog pictures into the following year.

The minimum set by the eight major companies are as follows:—

| | | | |
|---|---|---|---|
| Columbia | 21 | Warners | 21 |
| Universal | 22 | Paramount | 46 |
| U.A. | 28 | 20th-Fox | 33 |
| RKO-Radio | 48 | M-G-M | 36 |

A total of 255.

**A point of some significance to exhibitors is the majority of these pictures have already been labelled top-budget or A features, thus setting a grading which may dominate future booking policy.**

In addition, the three independent companies—Republic, Monogram and Producers' Releasing Corporation are understood to have schedules in preparation comparable with if not actually reaching the volume of the current year.

### U.S. Hoarding Protest

A certain amount of hoarding of films already made has been adopted by some of the producing companies as a precaution against the possibility of increase in restrictions of material and personnel. These have to be added to whatever

*Continued on page 54*

## QUOTA RETURN DELAYS

### Preston Defaulters Fined £10

That a liability had been incurred to continuing penalties mounting to a total maximum of £1,510 was stated at Clerkenwell Police Court this afternoon when Philip H. Yorke, of Preston, Lancashire, was summoned for failing to furnish a return to the Board of Trade of the films shown at the Guild Cinema Theatre, Preston, during the quota year which commenced on October 1, 1941, and the Queen's Cinema (Preston), Ltd., of Preston, was summoned for a similar offence. Victor Durand, counsel, pleaded guilty on behalf of both defendants.

Barracott Seymour, for the prosecution, said that Yorke was the managing director of the Queen's and the proprietor of

*Continued on page 18*

## Soldiers Raid York Kinema

The York police are searching for two soldiers who tried to steal the night's takings from St. George's Hall kinema on Saturday. Manager Frank Longstaffe was checking receipts for the night when the soldiers rushed into the office snatched a brief case and dashed down the steps into the hall where it is alleged two more soldiers were keeping look out.

## A.B.C. Tribute to Merchant Navy

FIVE hundred kinemas operated by A.B.C. will participate in a drive authorised by Max Milder and Eric Lightfoot, joint managing directors, in aid of King George's Fund for Sailors (War Fund).

Collections will be made in the theatres during the presentation of Humphrey Bogart's tribute to the Merchant Marine, "Action in the North Atlantic." Contributions have already started at the Warner and Regal, where the picture opened to the strongest business this summer, and public response to the appeal is correspondingly big. The benefits of the Fund cover officers and men of the British Navy and Merchant Navy and Allied seamen as well.

Previous A.B.C. collections have raised £53,043 for the Stalingrad Fund, £48,149 for the R.A.F. Benevolent Fund, £41,717 for the Russian Red Cross and £20,712 for the Spitfire Fund.

## STOP SQUABBLING

### Says L. and H.C. Chairman

An appeal for a round-table conference between the C.E.A. and K.R.S. to settle the grading controvery is made by Arthur J. Gale. He says:—

Can we dispense with this C.E.A.-K.R.S. controversy over grading? We are getting too war-like. Engaging in a sales battle in war time will do no good to either the British or the American film Industry.

I am sure that talks round a table would result in closer commercial relationship and better understanding.

Come, K.R.S., be big, give up grading! Come on, C.E.A., say what you want in a spirit of friendship and without implying the worst motives to the renters. Forget Hays and New York—have a go at Soho.

*ARTHUR J. GALE.*

## KORDA TO RETAIN HIS U.A. INTEREST

Sir Alexander Korda, who is now in the States, has announced, according to the KINE. New York correspondent, his decision to withdraw his offer to sell his one-fourth United Artists stock to the company or David Selznick.

# *Technicians' Exchange Planned*

***AN important step has been taken by the Association of Cine Technicians to facilitate exchange of studio workers between this country and America at the close of the war.***

Hitherto the A.C.T. has regarded with anxiety the "one-way traffic" by which foreign technicians could be allowed to work in British studios to the detriment of equally-skilled British workers.

It has now resolved to approach the problem on the basis of exchange.

Discussions have recently taken place on the possible post-war employment of foreign technicians in British film production, and the British Film Producers' Association has agreed to support reciprocity proposals submitted by the A.C.T. to the I.A.T.S.E. (the appropriate American trade union). The proposals have also been put before the Motion Picture Producers' and Distributors' Association of America through Metro-Goldwyn-Mayer on the proposal of Alex. Korda.

In addition the A.C.T. has discussed the scheme with the Ministry of Labour who state they will welcome any scheme along the lines outlined.

**The C.E.A. Film Rentals Committee meets next week to discuss matters concerning grading and rental questions generally. J. Arthur Rank is now a member of that committee.**

**British Movietone Headlines the News**

A

KINEMATOGRAPH WEEKLY

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## TIME TO PREPARE

AT a moment like this, when, in accord with its anarchic habits, the Trade's political instincts have hibernated in the summer, it is good to have time and opportunity to survey prospects. Very little good can come from brooding over the past; the present is humdrum and threadbare; so the period which stretches ahead of us is entitled to attention, and study will without doubt repay those who know how to plan out an advance.

In the post-war world—and there's no harm in letting our thoughts do a little preparatory exploration—we are going to be faced with many problems and many opportunities. There is going to be a Europe in which some will see the invitation of an untilled field, others only a poverty-stricken and down-trodden aggregation of broken possibilities.

Our vision, as a forward-looking industry, will, of course, be directed towards the dawning of a new and happier era. We shall have learned to appreciate the technique of educating every possible public by the film, and it is for us to apply our knowledge. More particularly we know, or should know, what sort of pictures we can profitably expect to sell and what we cannot.

Even in the United States we know how few of our pictures are readily accepted by the public, and we say this with full recognition of the raw deal which we know some of them receive from the Trade over there. Enough get across to prove to us that the taste of the clientele there differs widely from its parallel here. And in Continental Europe we shall find even greater divergencies. Our duty now is to organise a clear-headed and imaginative body charged with the duty of tabling a plan, based on the best information available, so that we may at least start post-war work without a handicap.

# Long Shots

GLAD to have a few words with the son of an old friend, Martin Quigley. Martin Junior is now in London, but has been already finding a welcome in Eire. I asked him if he had been looking up long-lost relatives, but he told me that as his ancestors had left for America a century ago, it might have been a fruitless search.

HE is here as representative of the M.P.P.D.A., and obviously feels that his impressions on film matters on this side of the Atlantic are due to go to Carl Milliken and F. W. Allport before they are generally discussed. In short, most of his talk he preferred to make off the record, although I could see he was concerned—as a good many others have been—with the Eire censorship methods.

CUTS by the Irish censor have ceased to be a joke except to the censor himself, I gather from an Irish newspaper. A visitor to Dublin, who had seen "Happy-Go-Lucky" (Paramount) in England and saw it again in Dublin raises a protest against the senseless cuts imposed.

THINKING to give his friends a treat, he induced them to accompany him to a kinema where it was showing. The film was not at all that which he had seen in his native Nottingham. Lines of dialogue, songs, attractive scenes were deleted apparently without rhyme or reason until the film was neither happy nor lucky.

I UNDERSTAND that the arrangement between A.B.C. and Mayfair Circuit will not in any way interfere with the proposed expansion of Mayfair. From what I hear they have several properties lined up, especially in the Midlands, and deals are expected to be concluded at an early date.

IT appears that in the A.B.C.-Mayfair agreement, A.B.C. will now have some twenty odd theatres, all practically new, in opposition to Gaumont-Odeon. A.B.C. will also have a control over the other Mayfair theatres.

SAM ECKMAN, who has not visited his native land since some time before the war is shortly to leave for New York on personal and company affairs. His fellow countrymen have great admiration for the way he remained in charge of M-G-M. through the period of the blitz, and will no doubt accord him honours on his arrival.

IT used to be said years ago that any young man home from service abroad could be found in Leicester Square within a week of reaching England. Leicester Square is a different place from the Square of those days, but it still has a glamour which appeals.

THUS it was appropriate that Bill Thornton, who manages the Odeon and has many years of managerial experience in London should be selected by the B.B.C. to broadcast to British Dominions overseas his impressions of Leicester Square. He made comparisons of the days of the last war—1914-18—with those of to-day, which were calculated to interest vividly those who were here during the last big clash.

BILL THORNTON'S talk was well compiled and delivered in a manner which recalled events old and new—important premières, air raids, taxicab incidents, and even the flower-sellers of the near-at-hand Piccadilly Circus.

TWO well-known families in the exhibition world are linked in the announcement made last week of the engagement of Major Julius Leslie Benjamin, R.A.O.C., second son of Mr. and Mrs. Dan Benjamin, of 30, Brunswick Square, Hove, to Miss Marion Jean Manches, only daughter of Mr. and Mrs. Emanuel L. Manches, of 5, Buckingham Mansions, West End Lane, London, N.W.6.

DAN BENJAMIN needs no introduction, his activities at Norwich, Maidstone and Brighton being well known, while Emanuel Manches is, of course, the well-known executive of Medway Cinemas, Ltd. Major Benjamin joined the army as a private and reached his present rank at the age of 25.

ALTHOUGH in his 78th year George A. Bryson is still one of the most active members of the Birmingham magistracy. As chairman of the Licensing Committee, which prior to the setting up of the Public Entertainments Committee, controlled all places of public entertainment as well as licenced houses, he played a prominent part in formulating the local kinema regulations. Until a few years ago he was chairman of the Public Entertainments Committee: he has now resigned the chairmanship of the General Purposes Committee of the Justices.

WHEN, a week or two back in the columns of the KINE. the word "removal" was used in connection with a change of management, it was not recognised that the use of the word might be taken as a slur upon the person so "removed." As D. M. Edenborough feels that it does, I hasten to set matters right by saying that "transference" would have been the better word and that although from the Regal, Walham Green, he has been sent to Coventry, that phrase does not convey a stigma either. The Edenborough escutcheon remains unsullied.

FILM people with memories long enough to go back to the days before the last war will remember when Frank Barton was with Premier Cinemas, Ltd., of 29a Charing Cross Road. He went over to P.C.T. in September, 1924, when they took over the Ilford Super, the East Ham Premier, and the Sydenham Rink, and stayed with them until P.C.T. was absorbed by [illegible]B. Only gave up two weeks ago. He was 86 years old, and was one of the real veterans. He died on Saturday last, and the body was cremated at Golders Green on Wednesday.

SCOTLAND has suddenly found itself in the film limelight, a big succession of picture people having been up on production business. John Baxter and his British National unit are back on Clydeside filming exteriors of "The Shipbuilders," Clarence Elder and Karl Grune are leaving for the North immediately they get news that the whales are coming in shore at Caithness! Art director Duncan Sutherland of Ealing was up earlier in the year in connection with *San Demetrio* London."

THEN Arthur Barnes, of Spectator Films, is back after some months in his homeland filming on Clydeside, and Jimmy Harvey is another who has been up there. Incidentally, John Bryan, art director on "Fanny by Gaslight," is likely to visit Edinburgh in connection with an exhibition of his original sketches on his other film which the Edinburgh Film Guild will stage. Without exception, the praise the tremendous enthusiasm and help given by the Scots to film makers, the cutting of all red tape having speeded up their work to an enormous extent.

"FLYING Yanks," a name by which the band of the United States Air Force is known are giving their services on Wednesday, September 8, to the Cinematograph Trade Benevolent Fund at a Ball at Wimbledon Town Hall when the whole proceeds go to the Trade fund. The band appears by permission of its commanding officer, Lieut.-Col. W. Bailey.

BUT what the C.T. Benevolent Fund wants is a couple of star guest artistes. Difficult as it is in these times, with so many calls, for stars to fit in personal appearances it is believed that not only to help the C.T.B. Fund but also out of courtesy to the U.S. Air Force one or two British screen stars will offer to appear. Transport can be arranged, and it is not far to run out to for half-an-hour after dinner.

ADDITIONS to the list of local authorities making an allocation to the C.T.B. Fund Sunday opening contributions are slowly but steadily coming in. During the past three months the following have joined the ranks of contributors: Ashton-under-Lyne, Barrow, Bury, Cambridge, Gainsboro', Lincoln, Macclesfield, Mildenhall, Newbury and Torquay. Thanks are due to C.T.B. Fund provincial committees and to C.E.A. branches for their assistance.

RUSSIA is ever presenting us with new viewpoints. One is the work of seventeen Soviet cameramen who lived in enemy occupied territory, Karelia, White Russia, the Ukraine and the region around Leningrad. Something like 60,000 feet of film has been shot there and returned with the resultant picture to Moscow, where it has been cut and edited and it has been screened under the title of "The Peoples' Avengers."

THE STROLLER.

# Close-Ups

by

SCREENCOMBER

### At the Spirits

THROUGH the medium of his Indian spirit guide Big Chief Wal-Ling-Ar over, the Seer, Professor Screencomber, has been vouchsafed a glimpse of the future.

In certain psychic circles there has been suspicion about the genuineness of the Professor's researches, doubters pointing out that Chief Owl-Ling speaks with a strong Lancashire accent. Critics have been confounded by the Professor's insistence that this so-called Lancashire accent is in fact the dialect of the Chief's old tribe, the ancient warrior race of Hot Pots.

Korda of Warda decides, owing to the length of "War and Peace," to split it in two. Exhibitors' slogan becomes "Don't tear it, we'll take the peace." Following the sustained blasting of Italy, Badoglio adopts same slogan.

Following misreading of title "This Happy Breed," Noel Coward receives note from Lord Woolton: "Consider your title 'This Sappy Bread' serious reflection on war-time loaf."

Censorship of weather reports having caused considerable slump in his personal publicity, Major Hay moves down to Channel Coast.

Consignment of caviare arrives from Caspian. Critics gasping through caviare-fasting injured in backyard riots while grasping.

Noel Coward receives telegram from Gordon Richards: "Please supply further details of 'This Happy Steed.'"

Claiming superficiality for previous "underground" themes, Bert Winkleheim promises something deeper with the flotation of Cornerstone Pictures, Incinerated. "It's Colossal! It's Titanic! It's Panic!"

Important meeting of Leeds C.A., at which Jack Prendergast and gassed—and gassed. Silence eventually restored when Jack Prendergast.

Arthur Rank prepares screen version "There Was a Jolly Miller," with John Mills. Board of Trade misreading "Joint" for "John," investigate implied monopoly. As a gesture proving he has no such monopolistic inclinations Rank offers to sell interest in 50 of the 350 seats in the Kosy Kinema, Scunthorpe.

Ernst Lubitsch cables Noel Coward, "Would be interested in action screen version 'This Happy Bed.'"

H. W. Baker announces filming "Where's an Old Mill by the Dam." John Mills claims title reflection on his juvenile status and requests change to "Young Miller." Rather than have title altered, Baker renames it "Wildflour," claiming that should be more dough.

Ministry of Food likely to take action about Dear Octopus. Control price of eightenpence per pickle forecast.

H. Middleton writes Noel Coward, "Suggest 'This Flappy Bird' is the common *exorbalaria* *ecoloscis* or Didgeweed."

# *Selznick and Stromberg for U.A.*

DAVID SELZNICK'S new "Vanguard" films are to be released through U.A., according to the KINE. New York correspondent.

United Artists will also handle a spectacular Technicolor musical which will mark the return to films of the Marx Brothers. The deal is being closed by Hunt Stromberg.

Another important Technicolor subject for U.A. is "Utah," which will head Harry Sherman's new season's releases and will cost a million and a half dollars.

# BRITISH WAR FILMS IN U.S.

*"Kine." Cable from "Motion Picture Daily"*

***BRITISH INFORMATION SERVICE** expects no hitch in the continuance of deal with American distributors to release British war films in U.S.*

***WILLIAM LEVY**, former Disney European representative, resumes that post, leaving for London shortly. He succeeds Reg Armour.*

***20th-FOX** half-year profits are $3,843,249 against $2,190,894.*

***ALEX. KORDA** withdraws his offer to sell his one-fourth U.A. stock to the company or David Selznick.*

***FILM** processing, developing and newsreels have been declared essential jobs.*

***PARAMOUNT'S** David Rose is returning to London any day.*

***P.R.C.** buys Five Arts Studios from W.E.*

# BRITISH FILMS IN AUSTRALIA

## Records Smashed

Smashing business equalling the best figures of high-cost American films has been experienced in Australia from screenings of the British films "In Which We Serve" and "First of the Few."

The news came in cables from British Dominions Films, Ltd., and Hoyts Theatres, Ltd., to Ralph Smith, who negotiated the deals with British companies for his Australian principals.

"In Which We Serve" has run six weeks in Sydney at Hoyt's 2,800 Regent Theatre. It is now in its sixth week at the same company's 3,000-seater in Melbourne, where it will probably play a seventh week, while in Brisbane and Adelaide seasons of four weeks each have been run.

"First of the Few" is now in its fifteenth week at the 1,000-seat Athenæum in Melbourne, where it has played to capacity throughout—an all-time record. Three weeks each have been played in Brisbane and Adelaide.

In each case box-office receipts have been right in line with (and in some instances have surpassed) the best figures ever previously established by American or British productions.

# INDIA TO-DAY —and To-morrow

**THIS brief review of the Indian film Industry indicates its growth, wide ramifications and extensive demands for raw materials, and for manufacturing and projection equipment. Such demands will obviously expand greatly after the war.**

The year 1939 was celebrated as the silver jubilee of the Industry by the holding of a congress and exhibition in Bombay. This fact should be registered, for it will help us to realise that film production is a very live and practical feature of Indian life. In fact, although progress was very slow for a long time after the first Indian film, which was made in 1913, the advent of sound gave such an impetus to the kinema's public appeal that it now ranks eighth in investment values.

At present about fifty studios are in operation throughout India, 150 film-producing companies participating. The more active studios are in Bombay, Poona, Kohlapur, Lahore, Calcutta and Madras.

Investment in studio buildings and equipment runs to about Rs. 10,000,000, expenditure on production and distribution about three times that figure. An average of 4,000 artistes and technical personnel are employed annually, and a slightly greater personnel on sales, distribution and incidental activities. Annual expenditure on salaries is approximately Rs. 2,500,000.

### For Native Clientele.

Film production is almost exclusively designed to meet native demands. Feature films of 13,000 feet are its particular concern. Very few shorts have been produced except in recent years, to stimulate enlistment in the Services and to encourage contributions to war loans and charities. The ratio footage consumed as between features and shorts is about 40 to 1.

It may be explained in this connection that many Indian films are historical, and accordingly require detailed treatment. Moreover, the Indian public is only

*Continued on page 18*

# Manchester Plans Civic Films

## WOULD COST £10,000 EACH

Plans for the production of civil films in Manchester were carried a stage further on August 6 when it was decided to set up a special committee to give the plan more detailed consideration.

The Finance Committee expressed the view that civic films for the city should be well done or not done at all.

It was reported that a leading film company estimated that a 45- to 60-minute non-theatrical film would cost at least £10,000.

A "theatrical" production, needing the services of crowds and costumes and set in an historical setting, would cost considerably more, and because of war time restrictions could be regarded as impracticable.

### No "Shorts"

The Finance Committee estimated that shorter films, running about 12 minutes, might be obtained for £1,000, or for £2,000 if dramatised, but because they would give little opportunity for giving a good impression of the subject do not recommend their adoption.

---

Arthur Dowding, general manager of the Coronet circuit, Birmingham, announces that the recent Sunday charity performances at the Kingston, Coronet and Grange kinemas, Small Heath, and Sheldon Cinema, were all highly successful. Brief visits were paid to all the kinemas by the Lord Mayor and Lady Mayoress of Birmingham, and the former has acknowledged with gratitude the handsome sum raised for his R.A.F. Benevolent Fund.

---

Representatives of N.A.T.K.E. and A.C.T. met on Tuesday night to discuss the Board of Trade's proposal that features containing newsreel material should count as exhibitors' quota.

*First Lord of the Admiralty, A. V. Alexander, with Max Milder at a special screening of ACTION IN THE NORTH ATLANTIC, prior to launching a drive in aid of King George's Fund for Sailors when the picture plays the A.B.C. houses. Collections have already started at Warner and Regal Theatres.*

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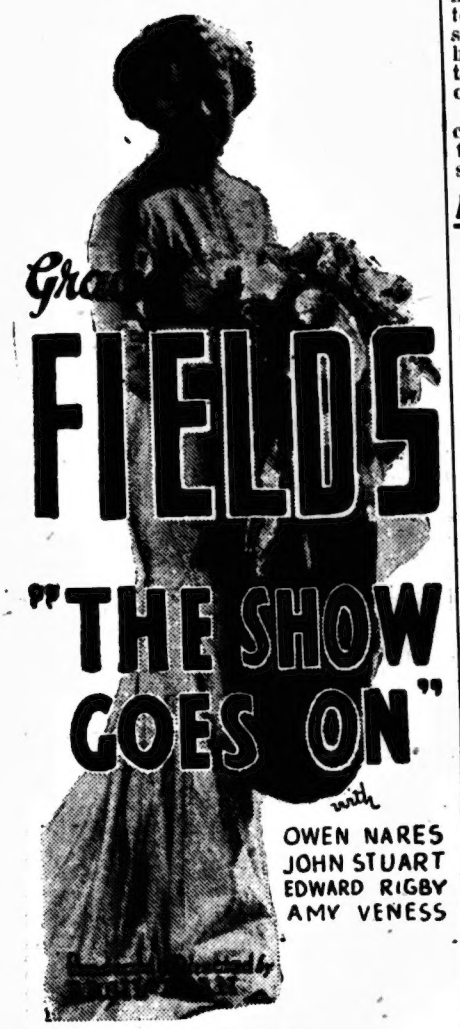


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# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., AUG. 26, AND WED., SEPT. 1

### Thursday

#### A Gentle Gangster (British Lion)

**Studio One.** **11 a.m.**
**Cast**: Barton MacLane, Molly Lamont, Dick Wessel, Joyce Compton, Jack La Rue, Cy. Kendall, Rosella Towne, Ray Teal, Crane Whitley, Elliott Sullivan and Anthony Warde. **Director**: Phil Rosen.

A new twist on a familiar theme gives piquancy to this Republic drama. Barton MacLane is seen as a man who was the Al Capone of his time—a gangster with white felt hats and cigars and speakeasies and peroxide molls. But, at tne peak of his infamous prosperity, he throws over the glittering bootleg world to marry the girl he loves. With him go his gang, and while twenty years pass they live in law-abiding obscurity. But Eastside honkey-tonks and tommy-guns are in the blood of their children, and the son of Ray Teal, Lane's henchman in the bad old days, gets mixed up with a bunch of racketeers led by Jack La Rue, a notorious gambling-hell proprietor. The boy is in a bad spot, and the only way to help him is to smash the La Rue set-up. So MacLane once more rallies his gang of ex-racketeers, and together they go and beat up La Rue's headquarters and drive the gang out of town.

The picture works tensely through its climacterics till the last, when it rushes torrentially to its ultimate vortex of swirling activity.

### Friday

#### Schweik's New Adventures (Eden Films)

**Cambridge Theatre.** **2.30 p.m.**
**Cast**: Lloyd Pearson, Julian Mitchell, George Carney, Richard Attenborough, Margaret McGrath. **Director**: Karel Lamac.

A combination of seriousness and humour in a story of clever man acting the fool in his endeavour to help his Czech fellow-patriots to recover certain plans and to outwit the occupying Gestapo.

In search of the plans, Schweik allows himself to be arrested, puts forward such a plausible excuse that he is made butler to the Gestapo chief, and, after many amazing vicissitudes, eventually accomplishes his object.

Despite the vein of humour running through the film, the pitiable plight of the Czecho-Slovakian people is always present, and sets the imagination of thoughtful people in the direction of sympathy backed with concrete help when opportunity permits.

### Tuesday

#### Alaska Highway (Paramount)

**Paramount Private Theatre.** **10.30 a.m.**
**Cast:** Richard Arlen, Jean Parker, Ralph Sanford, Joe Sawyer, Bill Henry, Keith Richards, Harry Shannon, Edward Earle. **Director:** Frank McDonald.

"Alaska Highway," a new William Pine-William Thomas production, is described as a picture adaptation of current history—the building of the great Alcan Highway, connecting Alaska with the United States. The plot of the film deals with exciting adventures of two brothers, played by Richard Arlen and Bill Henry, who, with their engineering father, help to build the highway while they fall in love with the same girl. Both highway and romance are eventually built and brought to their proper conclusions. The picture is a fast-moving, actionful tale produced on a big scale, with a first-rate cast of well-known players all of whom are afforded ample opportunities for outstanding characterisations. "Alaska Highway," it is said, adds a living chapter to the building of the famous road, and the story borrowed divers facts from recent military history along America's northern frontier.

#### The Show Goes On (Equity British)

**G.-B. Private Theatre.** **2.30 p.m.**
**Cast**: Gracie Fields, Owen Nares, John Stuart, Arthur Sinclair, Horace Hodges, Edward Rigby, Amy Veness, Cyril Ritchard, Tom Payne, Laurence Hanray, Jack Hobbs, Frederick Leister, and Billy Merson. **Director**: Basil Dean.

Gracie Fields' present-day popularity ensures that this reissue will receive a great ovation, for when first presented it was acclaimed throughout industrial Britain as outstanding entertainment by Our Gracie.

The story, briefly, is that of a mill girl with stage ambitions who sets out to try her fortunes in London, but can only attain a part in a seaside pierrot show.

A composer of sentimental songs is interested in her career, but she fails to make a hit when they are sung straight. The inspiration to burlesque them, however, proves her versatility as a comedienne, and boosts her to stardom.

The film embodies six vocal features all of which will receive a joyful recognition. A great performance by Grace supported by an excellent array of talent.

Richard Arlen and Jean Parker in ALASKA HIGHWAY (Paramount), with Bill Henry. A William Pine-William Thomas production

Laraine Day and Cary Grant in a scene from MR. LUCKY (RKO-Radio) which is having a successful premiere run at the London Pavilion.

## G.F.D. BLANKET THE WEST END

G.F.D. have seven big pictures running in the West End this week. Gainsborough's "Dear Octopus" is at the Gaumont, Haymarket, and the Marble Arch Pavilion; "The Flemish Farm" is in its second week at the Leicester Square Theatre, and the new Deanna Durbin picture, "Hers to Hold," is showing at the Tivoli and the New Gallery. The sensational "The Life and Death of Colonel Blimp" is now in its fifth week at the Rialto, Coventry Street, and another G.F.D. picture, "Appointment for Love," is at Studio One.

This amazing display of G.F.D. films is an indication of the quality of the pictures controlled by Britain's leading distributors.

## TWO MORE BIG SUBJECTS

### Renown Release

J. G. Minter, the managing director of Renown Pictures, has entered into a distribution contract for the famous Lesser Productions.

The first of these films is Ernst Lubitsch's scintillating comedy "The Uncertain Feeling," which stars Melvyn Douglas, Merle Oberon and Burgess Meredith.

The second subject is the Pulitzer prize play "Our Town," starring Fay Bainter, Thomas Mitchell, William Holden and Martha Scott, directed by Sam Wood, the man who did "Good-bye, Mr. Chips." Sol Lesser won an "Oscar" for this production, whilst the British Government's representative in America publicly stated that England required and wanted to see many more films of the nature of "Our Town," which depicted the American way of life.

Trade shows and details of the subjects will be announced in a short time.

F. W. BAKER *presents*

# They'll Paint the Town Red!

# FRANK RANDLE

GEORGE DOONAN SUZETTE TARRI

IN

# SOMEWHERE IN CIVVIES

Directed by

MACLEAN ROGERS

a BUTCHER Empire PRODUCTION

## PROVINCIAL TRADE SHOWS

| | | | | | |
|---|---|---|---|---|---|
| GLASGOW | Regal | Fri., Aug. 27 10.45 a.m. | LIVERPOOL | Forum | Fri., Aug. 27 10.45 a.m. |
| SHEFFIELD | Hippodrome | Fri., Aug. 27 10.45 a.m. | NOTTINGHAM | Scala | Fri., Aug. 27 11.0 a.m. |

**BUTCHER'S FILM SERVICE, LIMITED**

(F. W. BAKER, Managing Director)

175, Wardour Street, London, W.1

HEART
OF THE
GOLDEN WEST
RECENTLY TRADE SHOWN
SOON FOR TRAD
BRITISH LION FIL
76 - 78 WARDO

# ...AGERS

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...WHERE!

SONG
OF
TEXAS

...NING

...RATION LIMITED,
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...SMI... ...PHONE GERRARD 3883-5 ★

BARTON MacLANE

*in*

# A GENTLE GANGSTER

*with*

BRITISH LION FILM CORPORATION LIMITED.
76-78 WARDOUR STREET, W.1.
• CRAMS: BRILIONFIL BATH LONDON • MANAGING DIRECTOR: C.M. SMITH • PHONE: GERRARD 2882

*Ann ley and George Murphy in a scene from the Charles R. Rogers produc on HELLO BEAUTIFUL (U.A.) which is having a successful general release.*

# Death of Coun. B. Vivante

## MANY KINEMA INTERESTS

oun. B. Vivante, member of the mittee of the Manchester and ford Branch and a director of umber of kinemas in Lancae, passed away in his sleep August 17 at his home in alley Range, Manchester. He 70.

n the day before his death he t about his business as usual, apparently was in normal th.

early life his main interests e in the textile industry. Later ecame a director of the Palace, chester, chairman of the Em- Preston, and a director of y other kinemas, including the li, Rusholme, for which he the nominee. He served on committee of the original Man- ter Branch of the C.E.A., as as on that of the reorganised ch. Although he rarely took in the debates, when he did k it was always to express his s clearly and succinctly. As of the members of the e servi on the Manchester Council committ did good work on the fu which took place rmston August 19, there a str representation of ma trad colleagues, especially bitor fr s. Amongst them A. Ca (Rivoli Estates, and T yan Cinemas, Ltd.) H. D. rhouse. The Lord or and t own Clerk of Man- ter were so at the graveside. he Tow Hall the flag was at ment. mast during the

## ccringt Alderman's eath

d. John arlow, 89-years-old man of he Borough of ington, irector of several Lancash kinemas, has died s home, nk House, Antley, ington. . Barlow was in- ted in Gr o-Radio, Ltd.

## *PRISON FOR EX-KINEMA MANAGER*

Former manager and assistant manager of kinemas and theatres all over the country and at one time general manager of a kinema circuit, Richard Edward Marcoso, 36-year-old South African, was sentenced to 12 months' imprisonment at Southend Police Court on Friday after pleading guilty to seven charges of stealing sums of money amounting to £93 15s. 8d. while employed as manager of the Regal, Southend.

It was stated for the prosecution that Marcoso was appointed to the position of manager of the Regal in January this year at a weekly wage of £6. Within a few weeks he said he could not live on that wage and his wages were increased first to £7 and then to £8 a week. The missing money he received from the buffet bar manageress and the cashiers, but failed to pay it into the bank.

**Two More Charges**

It was also alleged that whilst manager of the Coliseum, Harringay, he stole £150 12s. 10d., takings which he did not pay in. This and another charge of stealing £15 9s. 10d., employees' National Health Insurance, from the Regal, Southend, were taken into consideration.

For Marcoso, N. Mitchell stated he had "taken the can back" for others. When general manager of a circuit there were dishonest kinema managers under him and he had been held responsible for missing sums of money of which he knew nothing. The position so worried him that he once attempted to commit suicide.

In a letter written while he was on remand in prison, Marcoso stated: "My only excuse, if any, is that I was a miserable and weak fool."

**Cliff Gwilliam**, manager of the Exeter Odeon, has been elected a member of the Exeter Rotary Club. Already established as a go-ahead personality in spheres where exploitation plays an important part locally, Mr. Gwilliam's services will doubtless be more than useful in the social service activities of the club.

# KINEMA STATISTICS OF A PROVINCIAL CITY

## £27,000 Admissions Weekly in Bristol's Film Boom

**A BRISTOL evening paper columnist declares that in one week people in the city spend over £30,000 on stage and film entertainment, and that over £13,000 is the city's average weekly contribution to the Inland Revenue in the form of Entertainment Tax.**

So far as the kinemas are concerned, he calculates that there are 30,000 seats, and the average weekly attendance is 270,000. Taking 2s. as the average admission price, he places the box-office returns at £27,000.

As a matter of fact, the seating capacity of Bristol kinemas exceeds the figure he gives. There are 35 kinemas in Bristol, including the four houses in the outer suburbs, which, though they are just over the official boundary line, are to all intents and purposes in the city. The total seating capacity of these 35 houses is approximately 35,800, and if they are full one and a half times each day during the week the total attendance is over 322,000, and this does not include Sunday attendances at those kinemas which are open on that day.

As the population of Bristol, including the outermost suburbs, may be computed at about half a million, it would seem that nearly three-quarters of the people of Bristol go to the pictures every week.

But a good proportion of this estimated population consists of children, old people and invalids, while, of course, quite a number of the citizens are away in some branch of His Majesty's Forces. On the other hand, to balance this there is the influx of war workers and the presence of numbers of Service units stationed in the district. Also there are the people from outside districts who come into Bristol to go to the pictures, though, owing to transport difficulties, the number is now not nearly so large as it was in pre-war days.

However one regards these figures, it is evident that more people are going to the kinemas, and that many are going more frequently, and this in spite of a stiff increase in admission prices.

Locally it has been described as the biggest kinema boom ever known, but what its effect will be on business after the war is difficult to say. It may be making the public more kinema-minded, or it may be giving them such a surfeit of films that they will be glad to turn to other forms of recreation as soon as these are available. Meanwhile, the Revenue benefits from the boom, and exhibitors have the "pleasure" of working hard as unpaid tax collectors!

## Burnley Operator Passes

The funeral took place on August 20 of Herbert Goodman (52), Fairholme Road, Burnley, associated with the Victoria Opera House and Palace Theatre. He was chief operator for the A.B.C. Pictures in Hyde, Rochdale and Burnley. A widow survives.


## "Kine." Brings Results

### "AMAZING NUMBER OF INQUIRIES"

"The 3-in. single-column advertisement we have been running in the KINE. WEEKLY recently is producing an amazing number of inquiries from exhibitors all over the country and has opened up new business.

"As an advertising man, I am naturally very interested in the pulling power of your periodical.

*Wallace Publicity, Ltd.*"


## HEMINGWAY EPIC

### "For Whom the Bell Tolls" Premiere

The eagerly-awaited world première of Paramount's greatest picture, "For Whom the Bell Tolls," screen version of the celebrated story by Ernest Hemingway, took place at the Rivoli, New York, on Wednesday, July 14, and the proceeds all go to British, Russian, Chinese and American war charities.

This is the motion picture event of the year, and the film is hailed as one of the greatest achievements in the history of Paramount.

Gary Cooper and Ingrid Bergman are co-starred, and Sam Wood directed in Technicolor. Others in the huge cast are Katina Paxinor, Akim Tamiroff, Arturo de Cordova, Joseph Calleia, Vladimir Sokoloff, Mikhail Rasumny, Edward Ciannelli, Fortunio Bonanova, Duncan Renaldo, Alexander Granach, Victor Varconi, Lily Yarson, Eric Feldary, Feodor Chaliapin and Leonid Snegoff.

## Two Pilots Decorated

Flying Officer John Cousins has been awarded the Distinguished Flying Cross. In private life author and scenarist, Flying Officer Cousins adds yet another name to the long list of those in the Film Industry to be decorated for bravery in action. His wife, Mrs. Eileen Cousins, is a member of the Two Cities staff.

Pilot-Officer Kenneth John Bullock, aged 21, son of Irving Q. Bullock, resident manager of the Chantrey Picture House, Sheffield, has been awarded the D.F.C. The official citation, referring to his 'plane being damaged over Berlin, and his air bomber severely wounded, states: "He continued his duties with unshakable morale and tenacity. At all times his courageous disregard of enemy opposition and his splendid example have been worthy of the highest praise."

# COLONIAL FILM UNIT DEVELOPMENTS

## Sound in African Dialects and a Course for "Kine." Enthusiasts

**THE Colonial Film Unit, which has made 67 films for African audiences since the start of the war, is now issuing regular fortnightly news films to the thirteen British African territories. The unit is also sponsoring a scheme of instruction for KINE. amateurs among officials whose material will be considered for incorporation in future films. A standard hut for daylight presentation is being planned.**

The films, besides general war news, show activities of African fighting men on many war fronts. Recent issues show African A.A. gunners on the guns at Freetown, African seamen meeting at a hostel in London's dockland, men from Nyasaland at tactical manœuvres in Ceylon and Gold Coast men building a ferry.

### Ready for Sound

At the moment the product of the Colonial Film Unit is silent, and when presented are accompanied by a running commentary through a microphone. Arrangements are now being made to equip the films with sound tracks. The sound tracks will have to be in at least half a dozen African languages, so that the appropriate tongue can be used in the territory where the film is being shown.

In addition to these film recordings a series of talks and organ recitals are being made by Fela Sowande, the well-known African musician, who is now a member of the Film Unit, and they will shortly be available for distribution to the Colonies.

### Film Course for Officials

The course of instruction already referred to is being given to British officials home on leave. The idea is that the officers shall shoot material in their own territories when they go back to Africa, and send it home to the Unit to be incorporated in future films.

Several officers have already had training in exposing films, editing, and the maintenance of equipment, and two more trained men have just left for Africa.

An officer in Kenya, Arthur Champion, C.M.G., who is in charge of the Colony's mobile kinema unit, has made a film which is so good that the Ministry of Information are to show it in this country in factories, canteens, etc.

The amateur cameramen are enthusiastic about the work of the Unit, the films of which, they say, are so popular that people walk 20 or 30 miles to see them. They are already having an important educational effect.

### Daylight Presentation

Presentation of these films hitherto have been given by mobile equipment in the open air after dark, a procedure which places a limit to the coverage in the territory concerned. In order to obviate this difficulty, plans have been prepared for a standard hut on the lines of a native house, which will enable the pictures to be rear projected in the brightest sunlight. The hut is a mud and thatch erection about 12 ft. across with a shaded porch about 4 ft. 6 in. deep, projection is to be on a translucent screen hung in the shade of the porch, and the screened picture would be visible to some 300 spectators.

### Natives Build their Kinema

A plan of this hut has been sent to British officials in the African Colonies, and it is suggested that the African people should be encouraged to build the hut themselves as a communal effort.

Villages with huts kept in good repair would have the first chance of seeing film shows, and it is pointed out that the first small hut might lead to bigger things. Having built an "outdoor" kinema the village people would probably be keen enough to build a larger hut so that they could watch the shows under cover, and the larger buildings would then be available not only for film shows but as a centre for social and educational life in the village.

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As the result of Sunday opening of kinemas in Leicester for the year ending June 30, 1943, the sum of £1,700 has been divided into various amounts and sent along to various charities. The list is headed by the Birmingham and Midlands Cinema Trade Benevolent Fund, which receives £150.

*Margaret Lockwood and Michael Wilding in a scene from the Soskin production DEAR OCTOPUS (G.F.D.), which opened a concurrent run on Sunday at the Gaumont and Marble Arch Pavilion.*

# 20TH-FOX FOREIGN DISTRIBUTION

## Tom Connors in Charge

The appointment was announced at the recent 20th Century-Fox Convention of Thomas Connors as vice-president in charge of world-wide distribution, states a cable from the KINE. New York correspondent. Maurice Silverstone will handle foreign sales, and W. J. Kupper is in charge of U.S domestic supervision.

Thomas Connors, who was previously in charge of sales, has been in the Industry since 1913, when he joined Pathe after a period as a cotton goods and steel products salesman. He was associated with several companies including M-G-M, for whom he acted as Canadian Sales Manager. In 1941 he was appointed personal assistant to the late S. R. Kent, president of 20th Century-Fox, and last year was made vice-president in charge of sales and a director.

# Canada Wants Escapist Themes

## BRITISH WAR-REEL SUFFICES

Canadian kinemagoers are fe up with war pictures, according Haskell Masters, head of the Can dian Odeon Circuit, who is no visiting New York.

The KINE. correspondent cablin this news says that Masters insis that Canada prefers escapi themes in feature films.

The Canadian public is gettin its war pictures from shots real battles included in the Britis Government's weekly war newsre which is flown from London Canada. In this kinemagoe show live interest. Also t Canadian Government is takin propaganda and patriotic sequenc out of regular features and usin them to stimulate Canada Bo buying in Fifth Victory Lo Drive.

Canadian exhibitors' troubles a those of diminished staffs, espe ally since the operation of order classifying male employe between 16 and 40 as in unessent work.

Ontario's exhibitors are prote ing against ta free film shows rural sections which are arrang by local mer hants. Tax exem tion is allowe to parish and operative sho s under a Gove ment Order.

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The opening ght of "The Life Death of Colo Blimp" at the Od Bristol, was a ilitary night. A n ber of Army cers attended a re tion at the th tre and saw the sh Brigadiers, ionels, majors captains were re, wearing the ribb of various dec tions awarded over past 40 years.

The reception was held in the caf Manager J. D mpson. After partak of refreshmen all adjourned to auditorium to the picture, which t thoroughly en ed.

*Manager J. D. Simpson receiving the Lord Mayor of Bristol and some of the Army officers who attended the opening night of THE LIFE AND DEATH OF COL. BLIMP (G.F.D.) at the Odeon, Bristol.*

# YOUR LUCKY NUMBER !

# 20

*Come Overleaf – there's no gamble !*

GET RICH, AND STAY RICH, WITH THE WINNING COMPANY !

**The Industry watches with amazement the marked progress of**

# 20th

It is common to all that in this current year, 20th has set the pace and delivered more, many more outstanding pictures than any other company, thus earning the good will of all exhibitors. With "Springtime in the Rockies," "The Black Swan," "Hello, Frisco, Hello," "Crash Dive," "My Friend Flicka," "Coney Island," "Heaven Can Wait," etc., still fresh in joyous memory, 20th opens the year of 1944 with

## *Eight Mighty Attractions*

to be released in quick succession which overshadow in entertainment value and box-office power any of the hits they (or any other company) have ever had the privilege and pleasure of presenting!

**Sitting on top of the show-world !**

**Keep in step with 20th Century Progress !**

*These Giant Hits* shall be Released in

**JANUARY, FEBRUARY & MARCH, 1944!**

Never before has any company (not even **20th**) started a new season with such a deluge of giant money-makers

**You're right .... phenomenal is the word!**

*Where there's 20th — there's plentieth!*

HOUSE - FULL, *naturally!*

**WATCH 20th — their supremacy will be more than ever pronounced as the weeks go by!**

*Bette Davis and Paul Henreid in NOW, VOYAGER (Warner).*

# WHY IS WALLASEY'S TIVOLI DARK?

## M.P. Offers Free Seats For Answer

George L. Reakes, M.P. for Wal-sey, writing in a local newspaper, ys it takes a lot of explaining ay why the Tivoli, New Brigh-n, should still be closed and olding derelict, when the past two ars have seen one of the biggest ooms in the history of the stage d screen. He remarks that he s heard it said that if the Tivoli opened during the present boom would be a failure.

Mr. Reakes now offers to give nema seats for two to the best e replies he receives from local wnspeople to the questions :—

"Why should the Tivoli be a ilure?"

"What would make the Tivoli ?"

## SPARKBROOK RE-OPENING PLANNED

Preparations are being made for the pening of another of Birmingham's ized kinemas.

The necessary building operations are w in progress at the Carlton Picture eatre, Taunton Road, Sparkbrook, the 00 suburban house belonging to .W.T., Ltd., Birmingham. The com-ny also owns the Coliseum Theatre, idley, which has also been closed as result of enemy action during the rlier raids on Birmingham.

The work of putting the Carlton in order being done under the supervision of arley Robinson, the well-known Mid-nd kinema architect.

## Plaistow Reopening

The Green Gate Theatre, Plaistow, sed for some time as a result of emy action, was reopened towards the d of June by Marks Brothers, the ll-known provincial exhibitors, who ve lately extended their activities to London district. The hall has been paired and redecorated within the nits permissible. Simplex projectors th R.C.A. sound and a Turner screen re been installed, and prices range om 1s. to 2s., including tax. The new anager is L. Lidley, who has spent years in the Trade.

### CHANGE OF ADDRESS

Send your new address together with your old to

The KINEmatograph WEEKLY,
93, Long Acre, London, W.C.2.

**Notification must reach us 10 days before date of the issue with which it is to take effect. Paper restrictions make it impossible to send duplicate copies.**

*Continued from column 4*

appearance in the group in "Steel Against the Sky," revealing yet another phase of her versatility. She is associated with Lloyd Nolan, Craig Stevens, Gene Lockhart, and Edward Ellis in a spectacular action drama, to which vast bridge-construction schemes give a thrilling background. A. Edward Sutherland directed.

### Spy Thriller.

A battle between British Intelligence and the Gestapo in Holland provides dramatic material for "Night Invader," adapted from John Bentley's thriller "Rendezvous with Death." Produced at Teddington under Herbert Mason's direction, it stars Anne Crawford and David Farrar as rival underground agents, each working against the enemy but for entirely different causes.

The picture starts with a flare of excitement as Farrar drops by parachute upon occupied territory, and continues breathlessly to its climax in mid-air over the Channel, where the German plane which the principals have stolen for their escape to England has to beat off R.A.F. fighters, who think it an enemy craft. Carl Jaffe, Sybilla Binder, Jenny Lovelace, Marius Goring, Martin Walker, George Carney and Kynaston Reeves comprise the supporting cast.

# COMPLETE PARADE OF WARNER STARS

## New Trade Show Schedule Includes All-talent Musical

**AFTER the forthcoming Trade shows of five more Warner pictures, exhibitors will have seen the whole of the company's product scheduled for release up to the end of next January. The new five, making a total of 11 for the six-months period announced by Max Milder, present practically every star on Warner Bros.' active roster, together with an extensive list on special assignments.**

"Particular interest is focussed on two new personalities," states Mr. Milder. "Alexis Smith is regarded as the most important find our studios have made in recent years. Her reception in America has been a box-office event, and we feel certain that she will make the grade with equal speed and effectiveness in Great Britain. After his fine work in 'Casablanca' the Trade can also gauge the potentiality of Paul Henreid. A long-term starring contract with Warner Bros. has been started in showmanlike fashion by teaming him with Bette Davis; his subsequent pictures for us are all being planned to link him with a famous feminine star."

The current group of product is also notable for the fact that it includes Warner Bros.' complete parade of talent in "Thank Your Lucky Stars," with musical and production values as lavish as "Forty Second Street" and "Gold Diggers" in the heyday of song-and-dance spectacles.

All screenings take place at Studio One as follows :—

Tuesday, September 7, at 11 a.m., "**Steel Against the Sky.**"
Wednesday, September 8, at 10.45 a.m., "**The Night Invader.**"
Thursday, September 9, at 10.30 a.m., "**Now, Voyager.**"
Tuesday, September 14, at 10.30 a.m., "**Gentleman Jim.**"
Wednesday, September 22, at 10.30 a.m., "**Thank Your Lucky Stars.**"

### Another Score for Bette.

Bette Davis, co-starring with Paul Henreid in "Now, Voyager," presents a dramatic story which American critics have been quick to classify among her best. Hers is really a dual portrayal, introducing first a repressed girl, dowdy, unattractive, and so completely under the domination of her selfish mother that she is on the verge of mental collapse. As a psychiatrist, Claude Rains averts tragedy by ordering a complete make-over of her personal appearance in defiance of her mother, then a trip to South America as a final break with maternal influence. There romance with Paul Henreid completes the transformation, and she eventually returns radiant and unrecognisable.

Back at her home, her real battle for her own life, freedom and individuality, starts. In his direction Irving Rapper's touch is sure and incisive, resulting in a distinctive addition to Miss Davis' record of outstanding performances. Besides Rains and Henreid, Bonita Granville, Ilka Chase, Gladys Cooper, John Loder, Lee Patrick, and Franklin Pangvorn are cast effectively.

### Flynn's Battling Role.

Stirring, colourful days in San Francisco, when James J. Corbett and John L. Sullivan were giants of the prize-ring, are re-created in "Gentleman Jim," with Errol Flynn sporting Corbett's gloves and boxing tights.

Dramatising the latter's career from bank clerk to world's champion, director Raoul Walsh found plenty of unusual spectacles when boxing matches, which were illegal ashore, were held on lighters and barges moored in San Francisco Bay a few yards from the wharves. Even there police raids hauled in social, political and financial leaders, until public outcry forced official sanction for boxing, and San Francisco society sponsored fighters as a fad.

Excitement in "Gentleman Jim" reaches its peak in the battle between Corbett and Sullivan; fast camera work develops these sequences into something considerably more than the usual film fisticuffs; drama and comedy are well balanced between Alexis Smith, Alan Hale, Jack Carson and John Loder; while diversions from the prize-ring lead entertainingly back-stage, where Corbett and Sullivan were rival actors as well as pugilists.

### Stars on Parade.

Twenty stars contribute two hours of entertainment strongly accentuating music and laughter in "Thank Your Lucky Stars." With David Butler directing, the show provides the players with original material, and surrounds them with the elaborate settings of a "Cavalcade of Stars Charity Performance." At least ten of the new song numbers, rendered by Bette Davis, Ann Sheridan, Dinah Shore, Dennis Morgan, and Joan Leslie, are certain to lead the best-sellers when the picture goes into release.

Alexis Smith, who graduated to pictures from ballet, demonstrates rare dancing talent. Ida Lupino, Olivia de Havilland, Errol Flynn, Alan Hale, Jack Carson, Humphrey Bogart, John Garfield, Hattie McDaniel, and George Tobias are featured in a brilliant series of sketches and interludes; while comedy honours are shared by Eddie Cantor, Edward Everett Horton and S. K. Sakall. A big show is rounded out by Spike Jones and His City Slickers, whose rhythm is already popular with British record and radio audiences.

Alexis Smith makes her third

*Continued in column 2*

# Tussauds and A.P.P.H. Issues in Demand

## SHARE MARKET

| | This week. | Movement. |
|---|---|---|
| African Theatres Ord. .. | 63/6 | — -/9 |
| Assoc.Brit.Pic.Corp.5/-Ord. | 14/9 | — |
| ,, 6% Pref. .. .. | 23/10½ | + -/1½ |
| ,, 4½% Debs. .. | £103½ | — |
| A.P.P.H. Ord. .. .. | 22/3 | + 2/- |
| Brit. & Dom. Films £1 .. | 4/3 | — -/3 |
| Brit.Lion 7½% Pref. 10/- | 10/10½ | — -/1½ |
| Capital Prov. News 5/-.. | 4/1½ | — -/1½ |
| Cine. Television Dfd. (6d.) | 7/7½ | + -/1½ |
| Dufay-Chromex 5/- Ord. | 3/8½ | — -/2 |
| Gaumont-British Ord. 10/- | 14/6 | — |
| ,, "A" Ord. .. | 7/1½ | + -/1½ |
| ,, 5½% 1st Pref. .. | 20/6 | + -/3 |
| ,, 4½% Debs. .. | £102 | +10/- |
| General The. Prefd. .. | 12/6 | — |
| ,, 6½% 1st Mort. Deb. | £102½ | +10/- |
| Mde. Tussaud 1/- Def. .. | 1/10½ | + -/1½ |
| ,, £1 Prefd. Ord. .. | 16/10½ | + -/7½ |
| Moss Empires £1 Ord. .. | 37/4½ | + -/1½ |
| ,, £1 Cum. Pref. .. | 21/3 | + -/3 |
| Odeon 5/- Ord. .. .. | 16/4½ | — -/4½ |
| ,, 6% Pref. .. .. | 21/6 | — |
| ,, 5% Debs. .. .. | £101½ | —10/- |
| P.C.T. 10% Cum. Pref. .. | 30/9 | — |
| ,, Cum. "A" Pref. £1 | 28/- | — |
| ,, Cum. "B" Pref. £1 | 27/6 | — |
| ,, Const. 7% Pref. .. | 26/- | + -/3 |
| Scophony (5/-) .. .. | 3/9 | + -/4½ |
| Sound City (Films) 6% Pref. | 7/6 | — |
| Stoll Th. Corp. .. .. | 12/9 | + 1/3 |
| Twentieth Cent. Ord. .. | -/9 | — |
| ,, 6% Pref. .. .. | 2/9 | + -/3 |
| Union Cinemas Ord. .. | 2/6 | — |
| ,, 1st Pref. .. .. | 10/3 | + -/3 |
| ,, 2nd Pref. .. .. | 18/9 | — |

£1 shares unless otherwise stated.

MIXED movements took place in the kinema share market during the past week. There was no decided trend. African Theatres, despite the maintained interim dividend, fell 9d. to 63s. 6d. Odeon ordinary were also offered, falling 4½d. to 16s. 4½d., while British and Dominions Film lost 3d. at 4s. 3d.

On the other hand, there was strong buying of A.P.P.H., which advanced 2s. to 22s. 3d. Madame Tussauds preferred were in demand, rising 7½d. to 16s. 10½d., while Stoll Theatre Corporation jumped 1s. 3d. to 12s. 9d. There was also active business in Scophony on amalgamated rumours, resulting in a net increase of 4½d. to 3s. 9d. in the 5s. shares.

African Theatres announce an interim dividend of 10 per cent., payable September 27. This is the same as a year ago.

## 20th-FOX PROFITS UP

Profits of Twentieth Century-Fox for the half-year just completed amount to $3,843,249 against $2,190,894 in the corresponding period last year.

# COMPANY NOTES AND NEWS

### NEW PRIVATE COMPANIES

**Hammer and Fogwell, Ltd.**—Registered August 4. Capital £1,000 in 750 ordinary and 250 6 per cent. cumulative preference shares of £1 each. Theatre, kinema proprietors, etc. The subscribers are: Reginald Fogwell, 58, Fitzjames Avenue, Addiscombe, Surrey, theatrical and film producer; Wm. Hinds (professionally known as "Will Hammer"), 261, Goldhawk Road, W.12, theatrical producer. Secretary: J. Dawson. Registered office: 23, Denmark Street, W.1.

**Lingud Synchrone, Ltd.**—Registered August 11. Capital, £100 in 100 shares of £1 each. Producers of kinematograph and other films, etc. Jack Raymond, 5, Hodford Road, N.W.11, film director, is the first director. Solicitors: White and Co., 28, Sackville Street, W.1. Registered office: 28, Sackville Street, Piccadilly, W.1.

### MORTGAGES AND CHARGES

**Mayfair Circuit (Sidmouth), Ltd.**, London, W.1.—Mortgage and charge on Grand and Radway kinemas, Sidmouth, dated July 27, 1943, to secure all moneys due to Midland Bank, Ltd.

**Odeon Theatres, Ltd.**, 49, Park Lane, W.1.—Charge on portion of Odeon Cinema, Bath, at rear of 17, Southgate Street, dated August 9, 1943 (supplemental to trust deed dated August 25, 1942, securing £1,512,000 5½ per cent. second debentures). Trustees: E. C. Simmons, 1, Threadneedle Street, E.C.2; and P. E. Hill, Kingsbury House, King Street, St. James's, S.W.1

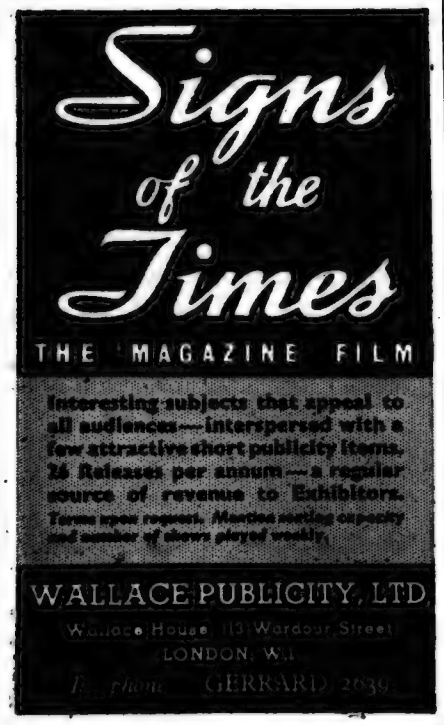
### SATISFACTIONS

**London and Southern Super Cinemas, Ltd.**, Henley House, 2, Chesterfield Gardens, W.1.—Satisfaction in full prior to June 17, 1943, of (a) second debenture dated June 2, 1938, and registered June 16, 1938, securing £10,000; and (b) mortgage dated July 28, 1938, and registered August 12, 1938. (According to the register of mortgages, the mortgage registered August 12, 1938, originally secured £30,000 or such other sum as should become due under agreement dated July 28, 1938.) Members' winding-up. Liquidator appointed June 17, 1943.

**Super Cinema (Liverpool), Ltd.**, 37-38, Golden Square, W.1.—Satisfaction in full on July 7, 1943, of mortgage dated May 14, 1940, and registered May 28, 1940, securing £3,000.

**Macclesfield Majestic Picture House, Ltd.**, 95, Mill Street, Macclesfield.—Satisfaction in full on July 22, 1943, of debenture dated June 20, 1935, and transfer of debenture dated February 26, 1940, and registered July 10, 1935, and March 14, 1940, respectively.

**Rickmansworth Picture House, Ltd.**, 44, High Street, Rickmansworth.—Satisfaction in full on August 9, 1943, of charge dated December 13, 1926, and registered December 30, 1926, securing all moneys due or to become due from the company to Barclays Bank, Ltd



Signs of the Times
THE MAGAZINE FILM
Interesting subjects that appeal to all audiences—interspersed with a few attractive short publicity items.
26 Releases per annum—a regular source of revenue to Exhibitors.
Terms upon request. Maniton seating capacity and number of shows played weekly.
WALLACE PUBLICITY, LTD
Wallace House, 113 Wardour Street
LONDON, W.1
GERRARD 2639


*Continued from page 5.*

# INDIA TO-DAY —and To-morrow

casually interested in foreign newsreels and shorts.

**Imports.**

In 1926, when the local industry was fairly established, the number of Indian-made feature films exhibited was 95 against 456 imported. In the case of shorts, the respective numbers were 53 and 1,076.

By 1940 the position had changed so that Indian-made features were 162 compared with 201 from overseas, and, although no record of shorts is available, it is probable that the footage of Indian films exhibited during the year was 50 per cent. of the total.

**Distribution.**

It is estimated that there are some 150 distributing companies; less than a dozen of them European firms offering American and United Kingdom products. Theatres are estimated at 1,300, at least 75 per cent. exclusively concerned with Indian pictures. There are as well several hundred touring theatres covering many districts where permanent accommodation is not available.

For administrative purposes the larger distributing companies divide the country into six circuits, of which the eastern and northern are the largest in population, followed by the southern, central, western and north-western. The southern circuit offers a considerably larger number of theatres than the others.

**Raw Stock and Equipment.**

The industry depends to a great extent on imported supplies of films and other equipment. In 1939-40 imports of raw film amounted to 82,953,301 feet, valued at Rs. 3,102,565. Imports of equipment for the manufacture and exhibition of films the same year were valued at Rs. 789,310.

Over half of the value of imports of raw film represents supplies of United Kingdom origin.

In the case of equipment the United States has in the past been the largest supplier, followed by Germany and the United Kingdom.

*Continued from page 3.*

## Quota Returns Delay

the Guild Cinema Theatre. The returns should have been furnished not later than November 1, 1942. Proceedings were taken at Clerkenwell and were adjourned for two months on June 28 to enable the returns to be made. Both Yorke and the Queen's Cinema (Preston), Ltd., had been twice prosecuted at Bournemouth for similar offences in 1941 and 1942 and fined on each occasion.

Counsel for the defence said that the proper percentage of British films had been shown, but Yorke was away from work for eight months through having to undergo an operation, and was also handicapped through lack of staff. He got shockingly behind with his figures as a result.

A fine of £10 was imposed in respect of each of the two summonses, and in the case of the summons against the Queen's Cinema (Preston), Ltd., the magistrate (Frank Powell) also ordered payment of ten guineas costs.

# S.O. ADMISSION CHARGES

## Bench Deprecates Any Increase

WHEN ap[plication] for the r[enewal] of licences for [the] Sunday Openin[g] came before [the eighteen kinema]tographic Bristol licensing justices on Tu[esday, the Chairman] of the Bench, [Sir Stanley Badock]e referred to co[mplaints which ha]d been received [regarding the rais]ing of admission prices on Sundays.

He said the Bench considered Sunday openi[ng] of kinemas to be mainly for the entertainment of the troops, and if they were charged more on Sundays they would not be able to afford it and it would be contrary to the purpose for which the kinemas were opened on Sundays.

The magistrates would require the undertaking that prices would not be increased to the Forces upon those charged during the week.

Dr. W. W. Veale, who appeared for applicants, said prices had been increased at one house where there had been a change in management and the increase was the result of a mistake.

On behalf of the applicants he gave an undertaking that week-day prices would be charged on Sundays. On that condition all the licences were renewed for a further six months.

## RELIEF ORGANIST'S NOTICE

### A Point to Watch

The liability of a kinema management to give a week's notice in the case of a relief organist arises from a matter recently reported to us. The relief organist in question arrived to take up his duties on the regular relief day to be told that he was not required on that day and must report on another day in the week in future. As he had already an engagement on the substitute day he could not accept the proposal and was told he would not be wanted any more. Upon approaching the manager for his day's wages it was refused and he was told that no notice was necessary.

This treatment is contrary to the requirement of the L.C.C. concerning seven days' labour in the kinemas, for it demands a day off for all employees, and the only day of engagement in the seventh day of a deputy falls on the manager and not on the employee, who on six-day duty. The deputy, regularly engaged either by custom or contract one day per week must, when day missed, be told three revious weeks before he finishes his duty that they will not require further service.

Deputy organists would be wise to insist upon the above conditions when engagements are accepted.

Meet
"Mr LUCKY"
at the
LONDON PAVILION
Where it is beating the weather
by registering terrific box-office business.
Mr. Showman secure this outstanding film for your cinema now ! ! !

M
r.
L

# RY GRANT

in

# LARAINE DAY

## CHARLES BICKFORD · GLADYS COOPER
## ALAN CARNEY · HENRY STEPHENSON

**Produced by DAVID HEMPSTEAD** **Directed by H. C. POTTER**

Screen Play by Milton Holmes and Adrian Scott

RKO RADIO PICTURES

RECORDED BY RC
PHOTOPHONE

Another winner ... hits the high spots of humour
Reynolds News
Delightful comedy, full of good twists and gurgles ...
Daily Express
Undeniably charming stars
Daily Sketch
Fun is capital
Daily Herald
Witty and tense, romantic and tough
News of the World
Actionful, amusing and appealing ...
Kinematograph We

**Delightfully dished up confection which showmen of all classes may rely upon to make each of them a "Mr. Lucky."**

*To-day's Cinema*

**Stand out star booking . . .**

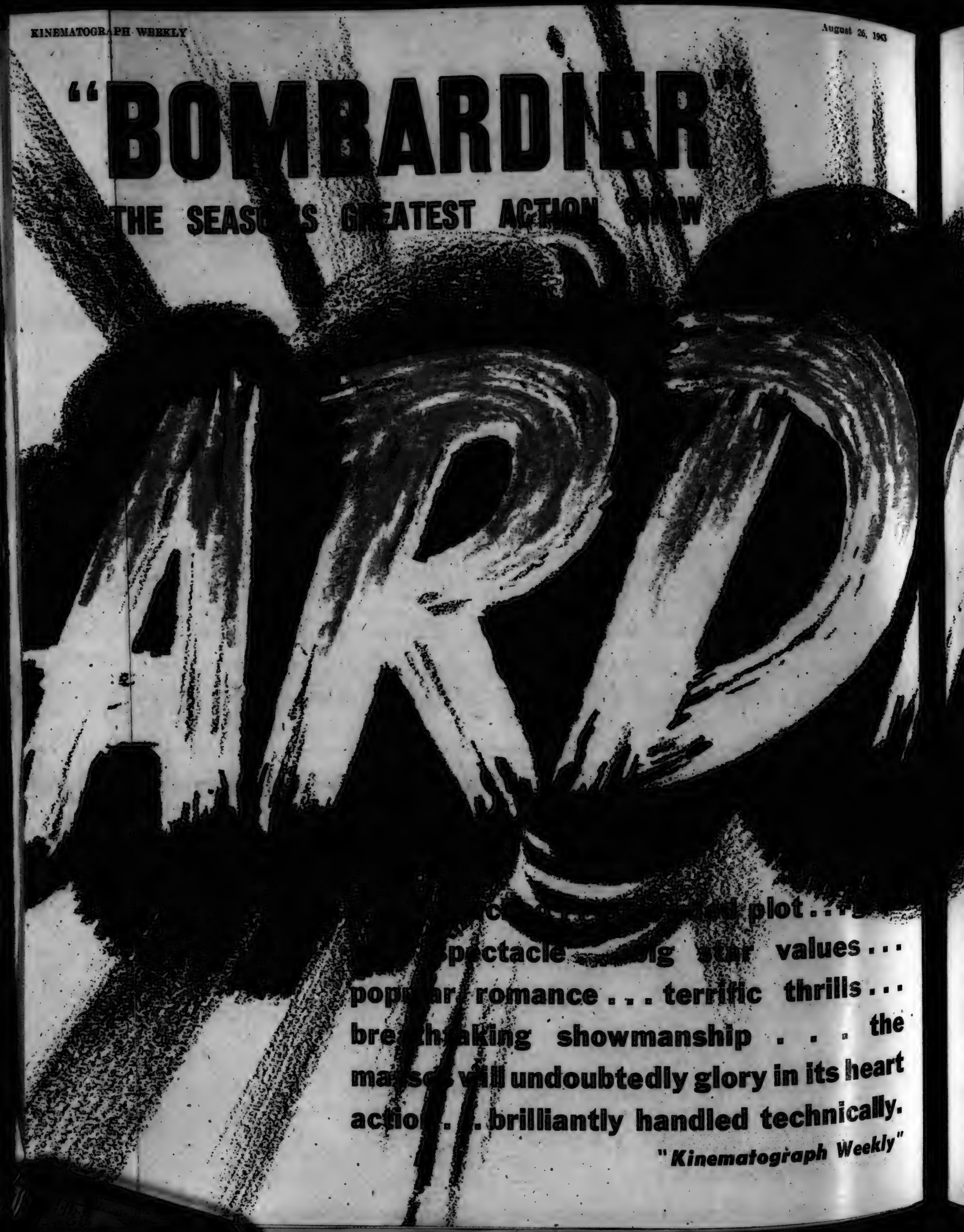
*Daily Film Renter*

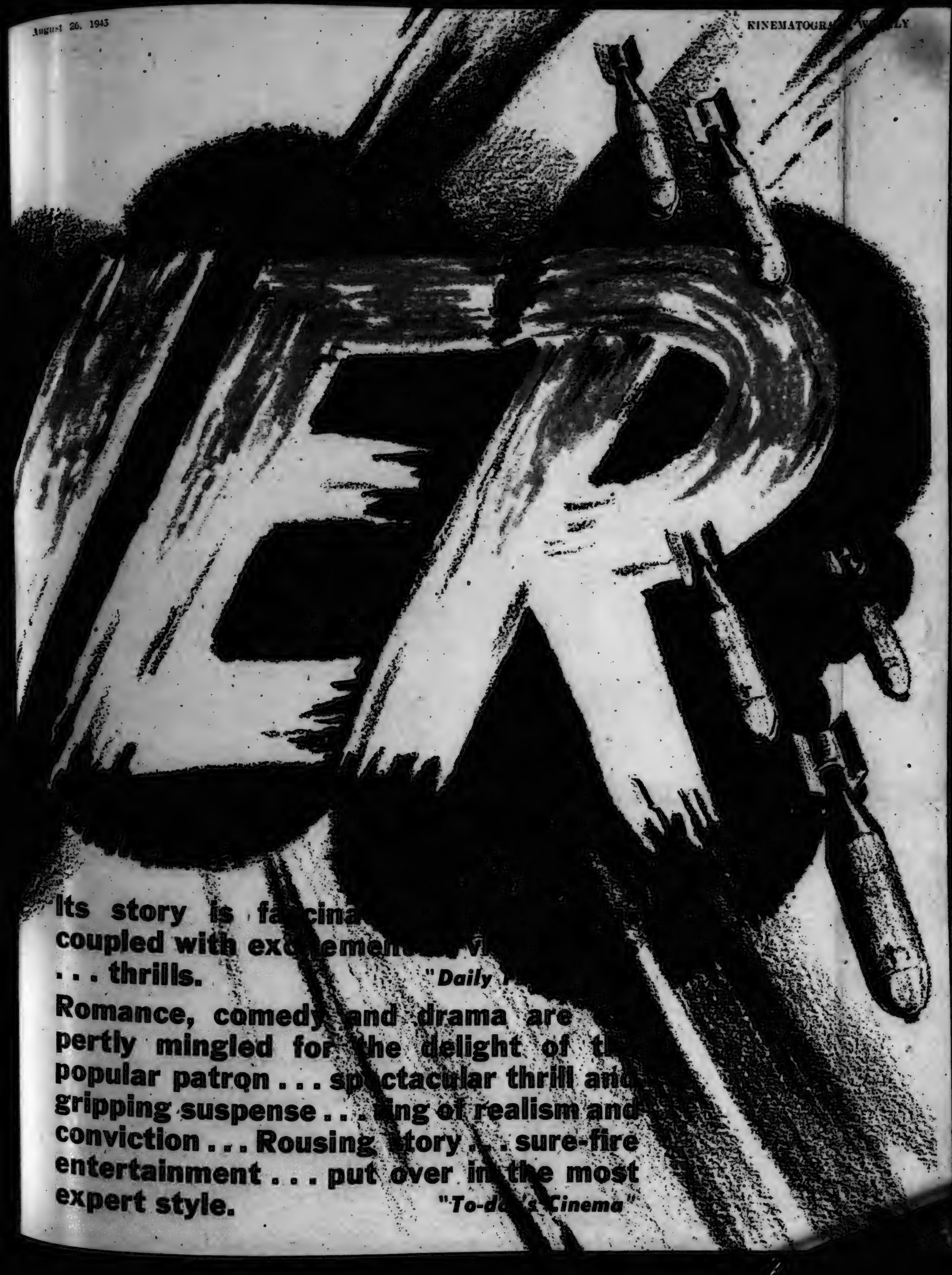
**An impertinent picture that will do you good**

*Sunday Express*

**A selection of scenes from "Mr. Lucky," the Cary Grant starring vehicle and "Bombardier," which co-stars Pat O'Brien and Randolph Scott. Two of the most important pictures ever screened by RKO Radio, both "Mr. Lucky" and "Bombardier" have been enthusiastically received by exhibitors on their London and Provincial trade screenings.**

# Watch for the box-office EXPLOSION of RKO


"BOMBARDIER"
THE SEASON'S GREATEST ACTION
plot . . .
spectacle . . . big star values . . .
popular romance . . . terrific thrills . . .
breathtaking showmanship . . . the
masses will undoubtedly glory in its heart
action . . . brilliantly handled technically.
"Kinematograph Weekly"



Its story is fa[illegible]cina[illegible]
coupled with ex[illegible]emen[illegible]v[illegible]
. . . thrills. *"Daily [illegible]*

Romance, comedy and drama are
pertly mingled for the delight of t[illegible]
popular patron . . . spectacular thrill and[illegible]
gripping suspense . . . [illegible]ing of realism and
conviction . . . Rousing story . . . sure-fire
entertainment . . . put over in the most
expert style. *"To-d[illegible]'s Cinema"*

BOMBARDIER
STARRING
PAT O'BRIEN
RANDOLPH SCOTT
WITH
ANNE SHIRLEY • EDDIE
LBERT
Produced by ROBERT FELLOWS • Directed by
ARD WALLACE
Screen Play by JOHN TWIST

# Cinderella Swings It

*Starring*

# BUDDY KIBBEE *with* GLORIA WARREN

## ALLEN · HARRISH · DICK HOGAN · LEONID KINSKEY · BUTCH & BUDDY · DINK TROUT

Adapted from the story by CLARENCE BUDINGTON KELLAND

Produced by JERROLD T. BRANDT · Directed by CHRISTY CABANNE

SCREEN PLAY BY — MICHAEL L. SIMMONS

RKO RADIO PICTURES

**PROVINCIAL TRADE SHOWS — TO-DAY, THURSDAY, AUGUST 26, at 10.30 a.m.**

| | | | | | |
|---|---|---|---|---|---|
| BIRMINGHAM | SCALA | GLASGOW | LA SCALA | LIVERPOOL | SCALA |
| NOTTINGHAM | NEWS HOUSE | LEEDS | TATLER | MANCHESTER | GAIETY |
| CARDIFF | PARK HALL | SHEFFIELD | CINEMA HOUSE | NEWCASTLE | ESSOLDO |

# RKO-RADIO FIX EARLY RELEASE OF WINNERS

## "Mr. Lucky" Grossing Big

**WITH the recent presentation of "Mr. Lucky," the Cary Grant starring vehicle, and "Bombardier," co-starring Pat O'Brien and Randolph Scott, RKO-Radio are set to continue their outstanding run of success in London and the provinces.**

Immediately following the London screening of "Bombardier," exhibitor enquiries resulted in an effort to release the subject at the earliest possible moment. Likewise, RKO-Radio are formulating plans for the early general release of "Mr. Lucky," which is playing a West End pre-release run at the Pavilion, Piccadilly Circus.

"Mr. Lucky" and "Bombardier" are likely to emulate the success of such recent winners as "They Got Me Covered," "Forever and a Day," "This Land is Mine," "Hitler's Children" and "Flight for Freedom," which, within the space of a few months, are already establishing outstanding grosses.

"Forever and a Day" is now in the third week of London general release following eight weeks at the Leicester Square, and on the basis of present performance is likely to become one of the greatest money-spinners ever shown in this country. Similarly, "They Got Me Covered" is now showing in North-East London and is repeating its pre-release success in the West End where it played for five weeks at the London Pavilion and four weeks at the Regal, Marble Arch.

"Hitler's Children," "Flight for Freedom" and "This Land is Mine" are the three other subjects which have chalked up big box-office receipts.

### "Escape to Danger"

Arrangements are now being made for "Escape to Danger," in which Eric Portman and Ann Dvorak co-star, to have a West End pre-release run in the near future.

On the basis of contracts

*Continued at foot of column 4*

*Cary Grant and Laraine Day, the stars of RKO-Radio's MR. LUCKY, which is now having its West End pre-release at the London Pavilion*

## *NEW FILM SONGSTER*

### *RKO-Radio sign Frank Sinatra*

Frank Sinatra, who to-day ranks as America's most popular singer, has been signed to a long-term contract by RKO-Radio, and will make his appearance for the company in "Higher and Higher," the screen version of the Rodgers and Hart musical which is to be directed and produced by Tim Whelan.

Sinatra, recently selected as "America's favourite Male Vocalist," in the annual poll conducted by "Downbeat and Metronome," is a baritone, and by winning this honour displaces Bing Crosby who topped the poll for eight consecutive years.

Charles Koener, Vice-President of RKO-Radio, and Director of Production for the Hollywood studios, was present when Sintara signed the agreement with RKO-Radio and was responsible for casting the singer in "Higher and Higher."

## "CINDERELLA SWINGS IT"

### Provincial Screenings

A gay musical romance, "Cinderella Swings It," with Guy Kibbee and Gloria Warren in the featured rôles, is to be presented to provincial exhibitors in all leading centres at 10.30 a.m. to-day, Thursday, August 26.

The film deals with the efforts of a young and talented singer to gain recognition on Broadway and the way in which she succeeds, assisted by the leading citizen of the small town in which she lives.

Gloria Warren is the girl in the case, and Guy Kibbee portrays the man who helps her. Miss Warren discovers that her style of classical singing is outdated and returns home accepting her failure. Kibbee is organising a concert and provokes the girl into taking a part and singing "swing." How Kibbee inveigles and the outcome of the three-cornered romance between Miss Warren, Dick Hogan, a young band leader, and Helen Parrish, a college graduate, are among the highlights leading to the conclusion.

Two "hit" songs, and a number of speciality dances are included in the film which Christy Cabanne directed.

*Randolph Scott Anne Shirley and Pat O'Brien in BOMBARDIER (RKO-Radio)*

# Shirley Temple for Mary Pickford Production

## Jack London Film for U.A.

A picture to be entitled "Girls' Town" is to be produced by Mary Pickford for United Artists release, with, if possible, Shirley Temple in the leading rôle.

Profits from the film will go to a foundation for the establishment of communities for juvenile delinquent girls. "With their fathers at war and their mothers in war plants and in the Services, many girls nowadays have a free rein and are apt to need guidance," Miss Pickford stated, explaining her project.

The new picture will cost between $1,000,000 and $1,500,000 and will be released in 1944.

### Susan Hayward as Mrs. Jack London

Susan Hayward has been signed by Samuel Bronston for the feminine lead in his forthcoming United Artists picture, "The Life of Jack London." She will appear as Charmain London, wife of the famous author, who will be portrayed by Michael O'Shea. Alfred Santell will direct.

Miss Hayward's rôle is that of Jack London's self-styled "Mate Woman." In their nine years of married life, London came close to the realisation of his ideals that at any period of his hectic career.

Together they made that famous world cruise aboard the *Snark*. Charmain was the inspiration for London's "Little Lady of the Big House." She served as wife, companion and secretary, transcribing all of London's longhand notes into manuscript form.

### "The Girl from Leningrad"

Shooting has begun on Gregor Rabinovitch's "The Girl from Leningrad," which deals with the heroic woman of Russia's second city. Anna Sten and Kent Smith will be in the featured rôles.

### Husband-Wife Featured

David O. Selznick is proceeding with casting for his forthcoming United Artists production, "Since You Went Away." Robert Walker, sensational new screen find of "Bataan," has been borrowed from M-G-M to play the rôle of Corporal Smollett.

Smollett is in love with a girl who will be played by none other than Bob's wife, Jennifer Jones. Walker is the young actor who came to light suddenly as the husband to Jennifer Jones.

---

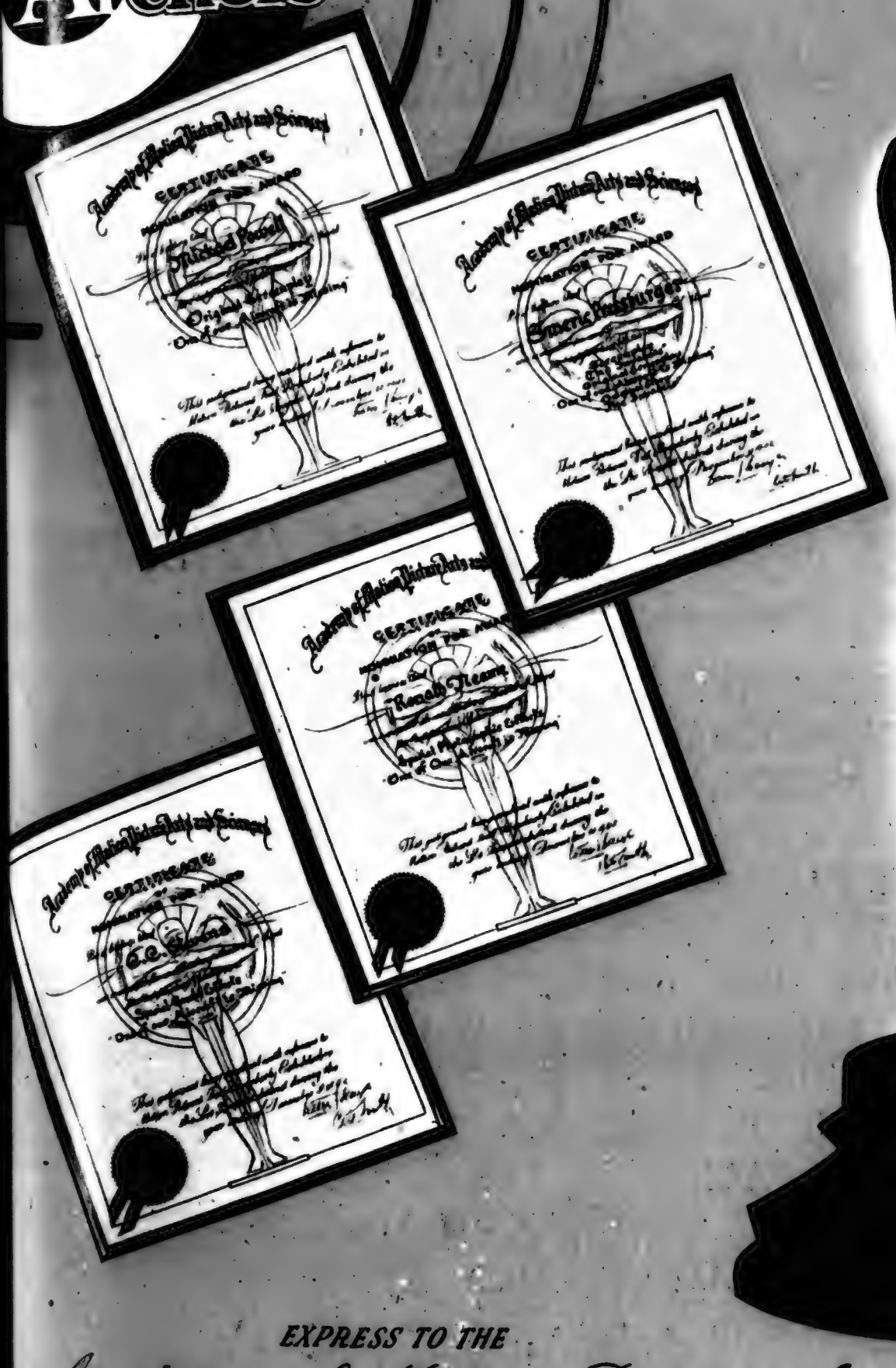
arranged to date, it is assumed that the production will emulate the figures established by the huge popular "Squadron Leader X."

Produced at the Denham Studios, Middlesex, by Victor Hanbury, "Escape to Danger" deals with the adventures of a young and beautiful girl who outwit the Nazis in their efforts to discover British plans for a second front in the west. The story is particularly timely in view of current events, and is thought likely to hold a huge appeal for British kinemagoers.

Ronald Ward and Karel Stepanek and Ronald Adam are the leading supporting players in "Escape to Danger."

# Michael Powell and Emeric Pressburger

THE Archers



EXPRESS TO THE

## Academy of Motion Picture Arts and Sciences

THEIR APPRECIATION OF THE DISTINCTIONS CONFERRED UPON

## "49th Parallel" (THE INVADERS) and "One of our Aircraft is Missing"

AND WARMLY CONGRATULATE THEIR ASSOCIATES

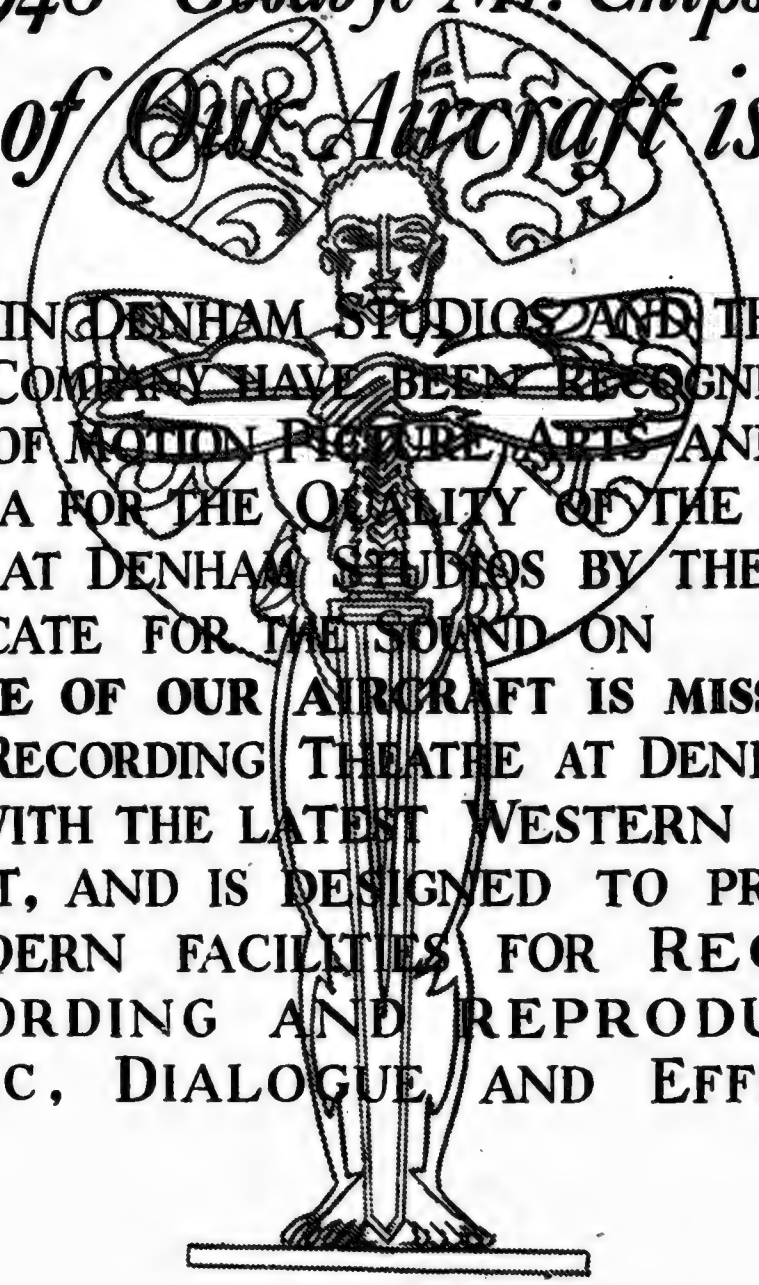
## Ronald Neame and C. C. Stevens

AND ALL THE OTHERS WHO HELPED TO WIN THESE AWARDS FOR BRITISH FILMS

# History Repeats Itself

## 1940 "Goodbye Mr. Chips"

## 1943 "One of Our Aircraft is Missing"



ONCE AGAIN DENHAM STUDIOS AND THE WESTERN ELECTRIC COMPANY HAVE BEEN RECOGNISED BY THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES OF AMERICA FOR THE QUALITY OF THE RECORDING OBTAINED AT DENHAM STUDIOS BY THE AWARD OF A CERTIFICATE FOR THE SOUND ON

**"ONE OF OUR AIRCRAFT IS MISSING"**

THE NEW RECORDING THEATRE AT DENHAM STUDIOS IS FITTED WITH THE LATEST WESTERN ELECTRIC EQUIPMENT, AND IS DESIGNED TO PROVIDE THE MOST MODERN FACILITIES FOR RECORDING RE-RECORDING AND REPRODUCTION OF MUSIC, DIALOGUE AND EFFECTS

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*ited Artists TOLD you*

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## *would ring the box-office bell in every situation—*

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HELLO BEAUTIFUL HAS DONE EXCELLENT BUSINESS AND DELIGHTED MY PATRONS STOP IN CONSEQUENCE HAVE EXTENDED MY FIRST RUN MANCHESTER BOOKING TO FOUR WEEKS REGARDS = HALPERN DEANSGATE PICTURE HOUSE ++

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*—and this PROVES it*

**CHARLES R. ROGERS**
presents

# "HELLO BEAUTIFUL"

*Carole* **LANDIS** *George* **MURPHY** *Anne* **SHIRLEY**

Introducing
the singing star of Jack Benny's Radio Programme
**Dennis DAY**
with **ALAN MOWBRAY**
**Benny Goodman**
AND HIS ORCHESTRA

Directed by **NORMAN Z. McLEOD**

# THRILLING DRAMA OF U.S. NURSES

## Paramount Shortly to Screen "So Proudly We Hail"

**THE early presentation of one of the most important pictures of the year, "So Proudly We Hail," the epic story of the heroic U.S. army nurses at Bataan and Corregidor is announced by Paramount. The huge cast of this thrilling drama is headed by Claudette Colbert, Paulette Goddard and Veronica Lake, with George Reeves, Walter Abel, Barbara Britton and Sonny Tufts in the principal supporting roles.**

The idea for this picture, which was produced and directed by Mark Sandrich, the man who made "Holiday Inn," was born in Chicago in May of last year, when news came out that Corregidor had fallen. In that city on a victory caravan tour were Claudette Colbert, Mark Sandrich and Allan Scott, the writer. Reading the headlines of the surrender of Corregidor, Sandrich said they must make a film of those nurses, the women in the front line. From then until the following November, when the cameras began to roll, time was spent in collecting facts to make this one of the most authentic fictional yarns ever produced.

Eight nurses from Bataan who had managed to reach the States were interviewed—one of them served as technical adviser on the picture—and the U.S. War Department opened all its files on the subject to Allan Scott.

Originally, the plan was to make this a starring vehicle for Claudette Colbert and a male star, but as the material was gathered there was so much genuine adventurous story matter that it was impossible to build it all around one character. Two other feminine parts grew in importance, and Sandrich saw the need for three feminine stars. One rôle fitted Paulette Goddard, another Veronica Lake.

Appearing opposite Claudette Colbert and Paulette Goddard are two virtual "unknowns." George Reeves, Claudette's heart interest in the story, has been batting around in Hollywood for four years, playing small parts in big pictures and vice versa. His test, by mistake, found its way into some which Sandrich and Miss Colbert were viewing for a leading man. Reeves intrigued them. Then the producer-director tested the young actor with Claudette, and he got the part.

Sonny Tufts, athletic New Englander who walked on to the Paramount lot some time ago, asked for a screen test and won a contract, is seen opposite Paulette Goddard. Tufts was a singer in fashionable Manhattan and Palm Beach hotels before he invaded Hollywood "on speculation," and to-day he is being hailed as one of the major leading man finds of the year.

Others in the cast of this great picture are Mary Servoss, Ted Hecht, Dick Hogan, Kitty Kelly, and hosts of well-known players.

### Somerset Maugham Acts

W. Somerset Maugham has turned actor. He recently completed a brief chore of playing himself for the opening of Paramount's adaptation of his latest novel, "The Hour Before Dawn." Maugham's acting was done in New York, cameras catching him seated at his desk, presumably starting out to write the dramatic story of a conscientious objector who marries a girl who turns out to be a Nazi agent. This opens the presentation of the picture, and the film then fades into the tale of these two characters, played by Franchot Tone and Veronica Lake.

### Dennis O'Keefe

One of the strongest dramatic opportunities of the year has gone to Dennis O'Keefe, who has won the dramatic rôle opposite the character of Three Martini, the heroic native siren, played by Carol Thurston, in Cecil B. De Mille's latest Paramount production, "The Story of Dr. Wassell."

The part was originally written for Robert Preston, and when he went into the Army it was scheduled for Alan Ladd, who followed Preston into uniform shortly afterwards.

"The Story of Dr. Wassell," which is in Technicolor, stars Gary Cooper in the title rôle. Dennis O'Keefe plays the part of "Hoppy," the forgotten "tenth man" of the group who had to be left behind in Java, owing to circumstances beyond Dr. Wassell's control. Three Martini, the native girl, stayed with him. Later, it was learned that he had been captured by the Japanese, but the fate of the girl is still unknown.

## "Dixie" Smashes Plaza Records

Week-end box-office records at the Plaza, London, all went throughout the week-end, when Paramount's Technicolor musical, "Dixie," opened at the Piccadilly Circus house.

The takings for the first three days—Friday, Saturday and Sunday—exceeded the record figures of "Holiday Inn" and "Star Spangled Rhythm," two of Paramount's biggest winners of all time. The first three days' business constitutes an all-time record for the house.

*Mark Sandrich, producer-director of SO PROUDLY WE HAIL (Paramount), with his three stars, Paulette Goddard, Claudette Colbert and Veronica Lake who portray U.S. army nurses at Bataan.*

# BRITISH LION IN VICTORY MOOD

***BRITISH Lion, tuned finely to the mood of the moment, brings gaiety to the forefront in its forthcoming group of Trade shows, preliminary details of which became available to-day.***

Three bubbling musicals all follow individual patterns and appear to possess distinct story value in addition to their speciality talent. "Thumbs Up" (September 8), for instance, has an entirely British cast with the single exception of Brenda Joyce. The story concerns the romance of an R.A.F. flyer with a factory girl. Richard Fraser is in it, Elsa Lanchester, Pat O'Malley, Queenie Leonard and—nostalgic note—Andre Charlot.

### Radio Stars

"Swing Your Partner" (September 10) is an airy frolic featuring radio highlights Lulubelle and Scotty, Vera Vague, Dale Evans, Ransom Sherman and a long list of expert song-and-dancers.

Mary Lee makes her solo-starring début in "Shantytown" (September 15) with John Archer and Marjorie Lord. It is a broadcasting story set to music, with a piquantly dramatic motif.

"Heart of the Golden West" (September 9) is the second of Roy Rogers' Gold Medal Productions—the pictures which have swept the U.S. like a Western prairie fire.

"The Purple V" (September 13) is a George Sherman drama, starring John Archer and Mary McLeod, with Fritz Kortner and Rex Williams.

### Emotional Artistry

Last in this list and first in order of date and importance comes one of the most delightful pictures that has ever left Republic's studios. The title is "Someone to Remember" (September 7). The stars are Mabel Paige and John Craven, and Dorothy Morris, Charles Dingle and Harry Shannon are in support. The story is simple, enchanting and different. It concerns the enduring love of an old lady for her son, whom she has not seen for 20 years: how she lives in the hope of seeing him once before she dies: and how she dies, mistakenly confident that she is about to see him. It is confidently expected at British Lion that this picture will be acclaimed as the most superbly produced piece of emotional artistry ever come from Republic. It will it is anticipated, give a flying start to a notable group.

*Mary Lee, John Archer and Marjorie Lord in a scene from SHANTYTOWN, which British Lion is Trade showing on September 15*

### Cinematu[illegible]ns' Guest

Derrick de[illegible]rney, producer and actor, will be the guest speaker at the next meeting of the Society of Cinematurians to be held at the Regal, Manchester, on Friday, September 3. It has been mooted that Sir Gordon Craig might find it possible to attend, but business reasons have compelled him to postpone his departure until later in the year.

There was an outbreak of fire in the staff-room of the Odeon, Chorley, on August 18. It was extinguished by the N.F.S. Damage done to a wardrobe, interior woodwork and plaster

# THE FOUR FEATHERS

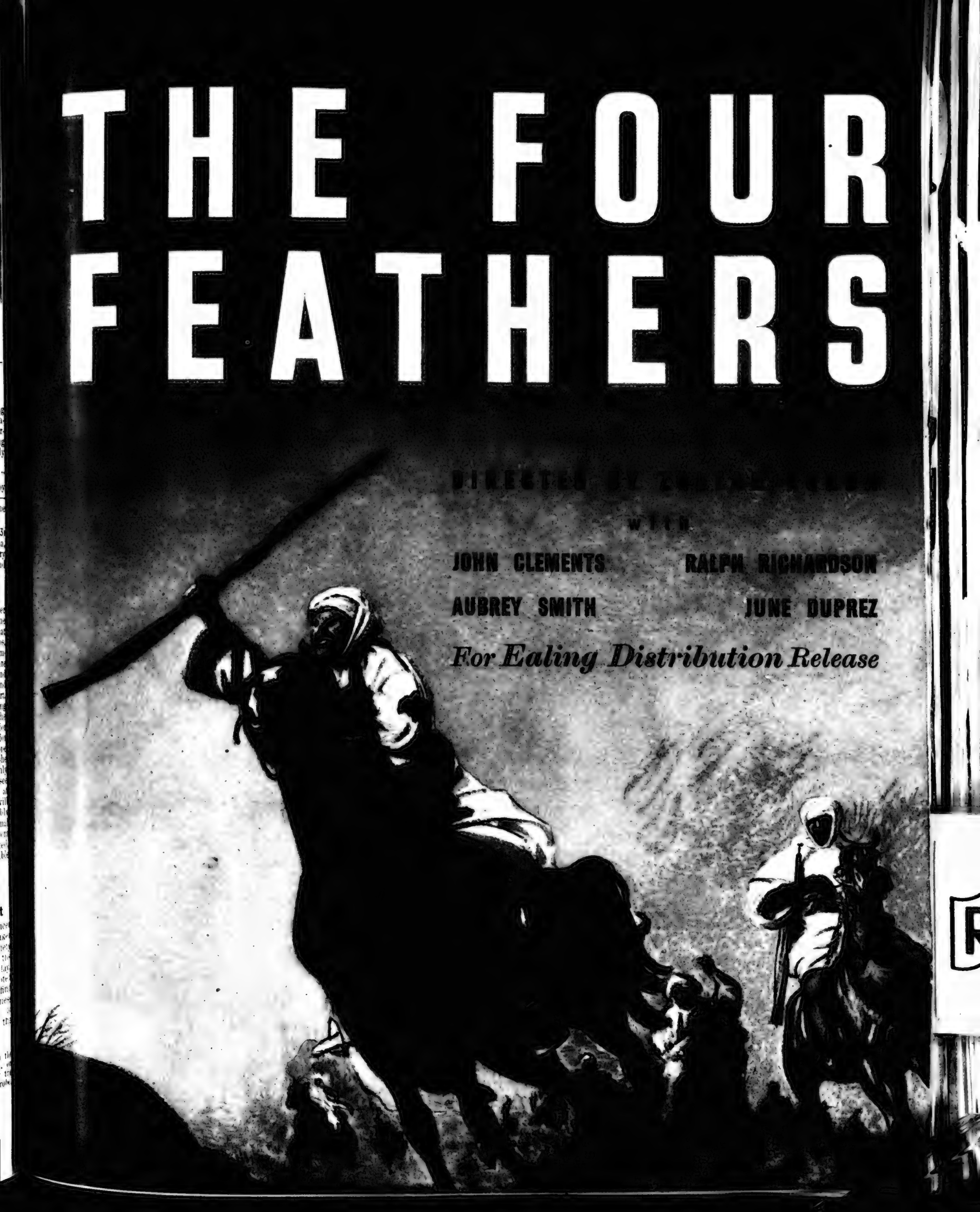
DIRECTED BY [illegible]

with

JOHN CLEMENTS RALPH RICHARDSON

AUBREY SMITH JUNE DUPREZ

*For Ealing Distribution Release*



EALI[illegible] DI S R

# THE FOU[illegible]

## Remember what the Press said at the [illegible]

"The greatest success produced in this country for years. It will thrill millions"
DAILY TELEGRAPH

"A magnificent achievement — one of the four best pictures we've made"
DAILY EXPRESS

"Should be the greatest British box-office winner we have known"
SUNDAY REFEREE

"A very fine film, one of the best ever made in Britain"
SUNDAY DISPATCH

KINEMATOGRAPH WEEKLY
August 26, 1943

TION LIMITED

# EATHERS

## ere are a few reminders of their praise

"This film is true-blue—a magnificent spectacular triumph"

DAILY HERALD

"Will fetch 'em in their thousands and tens of thousands"

REYNOLDS

"A grand spectacle presented on a grand scale"

THE STAR

"A big swinging adventure film of the kind exhibitors pray for . . . keeps the screen packed with movement, spectacle and excitement"

THE OBSERVER

# THE FOUR FEATHERS

**Alexander Korda's most sensational Box Office success is once more available to exhibitors through Ealing Distribution.**

"Obviously all set to clean up at the box-office—a triumph for all concerned. Thrilling big scale entertainment of mammoth box-office proportions—a show that must pile up heavy grosses wherever shown."

THE DAILY FILM RENTER

"Spectacular triumph—outstanding British production and obvious box-office winner . . . . . a proposition not to be missed by the showmen of the world."

THE CINEMA

"It is box-office through and through. Grand story, magnificent teamwork, showmanlike direction, inspiring sentiment, hair-raising spectacle, superb colour photography, great title, timely presentation and exceptional exploitation values."

KINEMATOGRAPH WEEKLY

Donald O'Connor, Gloria Jean and Peggy Ryan in MISTER BIG (G.F.D.)

# MUNI'S NEW COLUMBIA PICTURE

## More Supers Get Going

*STAR of "Commandos Strike at Dawn," Paul Muni is to make another film for Columbia under the tentative title of "At Night We Dream," which will be Lou Edelman's first production under his new producing contract.*

As a rule, long intervals elapse between Muni pictures, so it appears that this outstanding star's association with Columbia has encouraged him to set aside his usual precedent. "At Night We Dream" will follow the Cary Grant starring picture, "My Client Curly" on the Columbia production schedule.

### Shades of the "Windmill"

Other important news from these studios is that Victor Saville is to produce "Heart of a City" for Columbia, with a story told against the background of the London blitz and written around the feminine cast of a non-stop theatre which carried on throughout. This Lesley Storm play will be filmed in Technicolor. Rita Hayworth and Janet Blair are to co-star.

Irene Dunne reappears at Columbia Studios in a starring rôle in "Road to Yesterday," a comedy-drama.

### Mae West Again

Mae West, who co-stars with Victor Moore and William Gaxton, has been rounding off rehearsals for a production number in the musical, "Tropicana," which Gregory Ratoff and Harry Goatz will produce. David Lichine is directing dance routines in which "the queen of curves" and a chorus of 48 singers and dancers figure. Hazel Scott, sensational dusky pianist, will appear in military dress with a chorus of 20 coloured boys in uniform. Her dance will be in the hot rhythm of her own interpretation of the U.S. artillery song "The Caissons Go Rolling Along."

### A New Ending

Latest developments in the Pacific war will be incorporated in Columbia's "Destroyer," with the picture being put back into production to bring it up to date. A new ending has been written for the story, involving the John Paul Jones, a destroyer which participated in the battle of Attu. Future sea warfare for the recovery of Kiska from the Japanese will also be depicted. William Seiter is directing this Edward G. Robinson starring vehicle, and a large feature cast includes Marguerite Chapman, Glenn Ford, Edgar Buchanan and Regis Toomey. Lou Edelman produces.

Irving Cummings has been signed to direct the Rosalind Russell starring vehicle, "Ten Percent Woman," a woman Hollywood agent, whose experiences are played against a background of romantic comedy.

## Republic to make Saint Series

Republic has purchased the screen rights to the popular series of "Saint" stories by Leslie Charteris.

The first of these pictures to take the floor will be "The Saint Meets the Tiger," one of Mr. Charteris' most successful novels which will be released in Great Britain by British Lion.

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As the result of a concert given in the Castle kinema, Castle Bromwich, on Sunday last, the Lord Mayor of Birmingham's R.A.F. Benevolent Fund will receive upwards of £200. The programme was provided by the "W.A.F.R.A.Fs," a versatile concert party drawn from the personnel of a Midland Squadron. The free use of the Castle was granted by H. Dare and his co-directors, who were personally thanked by the Lord Mayor from the stage.

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Arrangements are being made for the première of "Rhythm Serenade" (Columbia) at the Gaumont Palace, Chester, on August 30. This is the first time Chester has been selected as the venue for a première show.

# G.F.D.'s ATTRACTIVE AUTUMN OFFERINGS

## Technicolor "Phantom of the Opera"

## FOUR BRITISH SUBJECTS

**ATTRACTIVE subjects from both British and American studios figure in General Film Distributors' list of offerings being prepared for Trade show during coming weeks. Comedy and drama, music and romance are represented in a list which promises big box-office business.**

G.F.D. have lined up a long and impressive list of pictures for late summer and early autumn showing to the Trade. Films from Universal include "Mister Big," the first starring vehicle for the youthful and talented Donald O'Connor; "Fired Wife," starring Louise Allbritton, Diana Barrymore, Robert Paige and Walter Abel; "Corvette K.225," Howard Hawkes' powerful drama of the Atlantic life-line; and the super-Technicolor production of "Phantom of the Opera," with Nelson Eddy, Susanna Foster and Claude Rains.

Among the British productions are "Millions Like Us," Gainsborough's vivid picture of the part played by women factory workers in winning the war, starring Eric Portman, Patricia Roc and Anne Crawford; the new Arthur Askey picture, "Bees in Paradise," also from Gainsborough; and two films from Two Cities, "Demi-Paradise," starring Laurence Olivier with Penelope Dudley Ward, and "The Lamp Still Burns," with Rosamund John.

### Music and Laughter

Universal's "Mister Big" provides Donald O'Connor with his first starring picture. This young player has been building up a reputation for a long time, and his versatility and growing list of accomplishments have already gained him enormous popularity. "Mister Big," packed to the last shot with music and laughs, shows him taking stardom in his stride with the ease many more seasoned players will envy. Gloria Jean, Peggy Ryan, Elyse Knox and Robert Paige appear with him, and the Jivin Jacks and Jills assist in the "swing" numbers. Charles Lamont directed.

### Romance in the Factory

Gainsborough's "Millions Like Us" shows in detail the lives and adventures of girls called up for factory war work. The story centres round two girls in particular, played by Patricia Roc and Anne Crawford, with Eric Portman in the rôle of factory foreman who falls in love with one of them. Romance and drama are woven into a sincere and human story, with many actual factory workers providing authentic backgrounds. Written and directed by Frank Launder and Sidney Gilliat, the picture was produced by Edward Black with Maurice Ostrer in charge of production.

### Matrimonial Muddles

Universal's "Fired Wife" sees Diana Barrymore in the rôle of a glamorous radio star with lovely Louise Allbritton as her opposite feminine number in an amusing comedy of marriage *v.* career muddles. Robert Paige has the rôle of radio executive loved by both ladies, and Walter Abel that of a stage producer whose motto is "business before romance." Charles Lamont directed.

"Demi-Paradise," a Two Cities picture concerning the importance of co-operation and understanding between the Russians and ourselves, stars Laurence Olivier with Penelope Dudley Ward, Leslie Henson, Marjorie Fielding, Guy Middleton and Hay Petrie. Produced by Anatole de Grunwald, it was directed by Anthony Asquith.

### "Phantom" in Technicolor

"Phantom of the Opera," Universal's magnificent Technicolor production, has Nelson Eddy, Susanna Foster and Claude Rains in the star rôles of this famous dramatic and enthralling tale. Sensational settings and glorious music mark the production, to which the word epic definitely applies. Directed by Arthur Lubin, "The Phantom of the Opera" was produced by George Waggner.

Two Cities' "The Lamp Still Burns" brings to the screen a moving tale of how life went on in the hospitals during the worst days of the "blitz." Starring Rosamund John, Sophie Stewart and Stewart Granger, it was directed by Maurice Elvey with production under the supervision of Leslie Howard.

### Askey Antics

Arthur Askey, with Ann Shelton and Peter Graves, appear in Gainsborough's sparkling musical, "Bees in Paradise," which has all the Askey nonsense in a big way and plenty of tuneful interludes for Ann Shelton.

### Atlantic Drama

"Corvette K.225," from Universal, is a powerful drama of the Atlantic life-line. A Howard Hawkes' production, directed by Richard Rosson, with Randolph Scott in the star rôle, and James Brown, Noah Beery, Jun., Barry Fitzgerald, Andy Devine and the new Universal feminine discovery, Ella Raines.

AND *NOW*
LETS SAVE
*WASTE PAPER*

# Three All-Star Musicals from M-G-M

"As Thousands Cheer," Metro-Goldwyn-Mayer's new Technicolor musical, with a cast headed by Kathryn Grayson, Gene Kelly, Jose Iturbi, Mary Astor, John Boles and Ben Blue, will include one of the most spectacular finale-ever filmed.

A parade of screen star feature acts has been assembled for the gigantic camp show number. It includes Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothern, Lucille Ball, Marsha Hunt, Frank Morgan, Jose Iturbi, Connie Gilchrist, Virginia O'Brien, and Lena Horne.

### Four Bands

Kay Kyser and his band, Bob Crosby and his orchestra and Ben Carter and his orchestra will offer the American numbers, while an eight piece Latin-American orchestra will supply the Latin motif.

The dancers will include Don Loper and Maxine Barrat and a chorus of six-foot beauties, including Bunny Waters, Helen O'Hara, Sylvia Liggett, Dorothy Ford, Susan Paley and Barbara Mace. Among the production numbers will be the "Rica Pulpa" featuring Loper and Miss Barrat and the six footers.

Joseph Pasternak, producer of the picture, and George Sidney, director, expect to present a glorified camp show depicting the type of entertainment offered the boys in camp.

### Ditties and Dances

Another array of Metro-Goldwyn Mayer's top talent was commandeered for "I Dood It," based on Red Skelton's popular catch phrase, which was Trade shown this week.

Don Raye and Gene de Paul, widely hailed tunesmiths of a score of song hits, contribute two matchless melodies to the Eleanor Powell Red-Skelton film frolic. "Star Eyes," a ballad, features Jimmy Dorsey and his band, with Bob Eberly and Helen O'Connell at the vocal helm. "Lord and Lady Gate," describing a couple of jitterbugs, is a shoulder-shaking, head-waving, novelty jump-tune.

Music is of great importance to the production. Four other toe-tapping ditties are given prominent spots. "I Follow Shadows" is a haunting melody from the pens of Don Raye and Johnny Green. "So long Sarah Jane" was written to accompany Eleanor Powell's rope-twirling Western dance routine, for which she laboured more than sixteen weeks. Count Basie's musical heat-wave, "One O'Clock Jump," blazes from the band of saxophone tootling Jimmy Dorsey, and "Swingin' the Jinx Away" is credited to the able composer Cole Porter.

### All-star Musical

The biggest all-star musical in Hollywood history is M-G-M's description of their forthcoming "Ziegfeld Follies," which Arthur Freed will produce. The dance routines, which will be a spectacular feature of the film will be

*Continued in column 3*

*A scene from BATAAN (M-G-M), with Robert Taylor, George Murphy and Thomas Mitchell, which is being held over at the Empire.*

*Eleanor Powell and Red Skelton in a scene from I DOOD IT (M-G-M) reviewed in this issue.*

*Continued from column 2*

staged by Robert Alton, who staged the numbers for the stage show now running in New York. The film will bring to the screen for the first time the greatest names of the theatre, as well as the biggest list of important stars, writers, directors, and dance directors in films. Alton is the first of numerous New York stage personalities expected to be signed for the picture.

# HIGH PRAISE FOR "BATAAN"

## Second Week at the Empire

"Bataan," which started its second Empire week on Friday last, to a chorus of praise from national critics, has received an unusual number of honours in America. The American Legion endorsed "Bataan" as a picture "everyone on the home front should see to get a better realisation of what the troops we are backing up are facing."

Arthur S. Bouton, New York State Commander of the Legion, calls the picture "a marvellous depiction of the difficulties and hardships faced by the men in uniform during combat. It shows the civilian what the men in uniform are up against in this grim war."

The National Association of the Advancement of Coloured People presented a scroll to Metro-Goldwyn-Mayer for "Bataan," congratulating the company for "a needed realistic picture of what war really is," and a film that "shows how superfluous racial and religious problems are when common danger is faced."

### Youth Journals Praise It

*Parents' Magazine* commended the production and awarded a scroll to the company, stating: "This picture should arouse each one of us to do a little more than our share in giving; by buying more Victory Stamps and Bonds."

*Scholastic Magazine* presented a scroll to M-G-M for "Bataan," citing the film as "the inspiring and authentic tragedy of America's fighting stand in the Philippines against overwhelming forces."

The magazine *Young America* also presented a scroll to the company, citing the film as one that "brings to the public a fearless and honest depiction of warfare and sacrifices being made by our boys."

# MULTI-STAR CAST FOR 'QUO VADIS?'

CONSIDERED [illegible] most valuable [illegible]many "the perty in the world, [illegible]matic pro- advanced a step [illegible]uo Vadis' tion at the [illegible]r produc- Mayer studios rece[illegible]o-Goldwyn- Behrman complete[illegible] as S. N. version after the [illegible]e screen script work on a [illegible] extended many years. Robe[illegible]e film for definitely set to di[illegible]. Leonard, spectacle, which ha[illegible] the super- parts and will re[illegible]6 speaking year in filming, has [illegible] nearly a ences with Arthur H[illegible]rted confer- the producer, on [illegible]blow, jun., other vast producti[illegible] sets, and details.

Tests will start sh[illegible] for the important parts, which [illegible]ude Lygia, Christian girl hero[illegible] of the historic story of Nero's [illegible]e; Marcus, the young Roman [illegible]rician who loves Lygia; Ursus, [illegible] great giant who protects the [illegible]irl during Christianity's fight f[illegible]its life, and for many other of t[illegible] scores of vital rôles in the p[illegible]ture.

The extensive te[illegible]g will require from four to six months, after which actual [illegible]lming will start. "Quo Vadis?" which translated means "Whither Goest Thou?" will be the most ambitious picture Leonard has ever directed, and he has directed more than two hundred since he first picked up a megaphone years ago.

To be filmed in Technicolor, with a multi-star cast, the story is from the Henry Sienkiewicz Nobel prize winning novel, dealing with Christianity's beginnings, and the oppressions that threatened its obliteration—a timely theme for these days. The novel became a popular classic, and since first publication in 1895 has been reprinted in more languages than any other book, with the exception of the Bible.

Hornblow has been planning and outlining the production for several years. He now has it shaped up for approximately 30,000 persons to appear in some of the many spectacular scenes, recreating the colourful and turbulent Rome of Greco-Roman times.

# The Jubilee of the Film

Metro-Goldwyn Mayer [illegible]nounces that a picture is being pla[illegible]d describing the first fifty years in t[illegible] dramatic history of the motion p[illegible]re Industry, starting with the earl[illegible]ays of the nickelodeon one-reelers [illegible] the present time. It will show ho[illegible] this Industry has glorified the lives [illegible] achievements of many famous perso[illegible] and historic crises as well as tri[illegible]s of many nations.

The screen saga is to [illegible] produced by M-G-M by Dore Schar[illegible]th a tremendous cast including [illegible] famous film names and personali[illegible] of the past. Episodes from such [illegible]tant pictures as "The Great Trai[illegible]bbery" and "The Big Parade" [illegible] be flashed on the screen as part of [illegible]history of the gigantic Industry.

The Haverfordwe[illegible] West Wales) Council has decide[illegible] review the Sunday opening of [illegible]s in the town at their October me[illegible]

# The 3 TERRIFIC STARS of ARABIAN NIGHTS

BRING YOU EVEN GREATER ENTERTAINMENT *in*

# WHITE CAPTIVE

Maria MONTEZ

for HALL

SABU

*The Story of Pagan Love ..*
*Primitive Passion Unleashed..*
*Violent Nature in Upheaval.*

*Unfolded with breath taking beauty in magnificent*

TECHNICOLOR

this is LOVE!

GFD

WHITE

# CAPTIVE

## TECHNICOLOR

with

TURHAN BEY · SIDNEY TOLER
THOMAS GOMEZ · DON TERRY
PAUL GUILFOYLE

Screen Play by Richard Brooks · Original Story by Peter Milne
Directed by ARTHUR LUBIN · Produced by GEORGE WAGGNER

**A UNIVERSAL PICTURE**

## PROVINCIAL TRADE SHOWS

| | | | |
|---|---|---|---|
| CARDIFF | Park Hall | Tues., Aug. 31 | 10.45 a.m. |
| NOTTINGHAM | Scala | Tues., Aug. 31 | 10.45 a.m. |
| LIVERPOOL | Scala | Wed., Sept. 1 | 10.45 a.m. |
| LEEDS | Tower | Wed., Sept. 1 | 10.45 a.m. |
| NEWCASTLE | Essoldo | Wed., Sept. 1 | 10.45 a.m. |
| GLASGOW | La Scala | Thurs., Sept. 2 | 10.45 a.m. |
| SHEFFIELD | Cinema House | Tues., Sept. 7 | 10.45 a.m. |

**Released October 25**

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| ventures of Robin Hood, The (Warner)—American. | 103 min. (U) | Errol Flynn, ... ... Olivia de Havilland. Basil Rathbone. | Great film of the legend. Thrills, pageantry, spectacle and adventure to satisfy everybody. | Excellent mass booking. Entertainment for the entire family. |
| by Myself ... ... (G.F.D.-Universal)—American. | 63 min. (U) | Rosemary Lane, ... Evelyn Ankers, Patric Knowles. | Smartly tailored farcical comedy. Story neat, characterisation good and footage snappy. | Good light support for all classes. Safe for youngsters. |
| mbardier... ... ... (RKO-Radio)—American. | 99 min. (A) | Pat O'Brien, ... Randolph Scott, Anne Shirley. | Action-packed aerial melodrama, culminating with a spectacular bombing raid on Tokyo. Story straightforward, sentiment pro-American and thrills big. | Very good popular booking. Will appeal to youngsters, in spite of the "A" certificate. |
| l of the Canyon ... (British Lion-Republic)—American. | 70 min. (U) | Gene Autry, ... Ruth Terry, Thurston Hall. | Spectacular musical western with a crowded plot, popular musical embellishment and big thrills. Star values obvious. | Very good booking for the masses and youngsters. |
| derella Swings It ... (RKO-Radio)—American. | 70 min. (U) | Guy Kibbee, ... Gloria Warren, Helen Parrish. | Small town musical comedy drama, describing the "putting over" of a pretty and talented singer. Story thin, but young star in good voice. | Fair average second. Should appeal to the family. |
| ar Octopus ... ... (Gen.F.D.)—British. | 84 min. (A) | Margaret Lockwood, Michael Wilding, Celia Johnson. | Delightful domestic comedy drama, smoothly adapted from Dodie Smith's successful play. Feminine appeal irresistible. | Excellent light booking for all classes. Safe for the family. |
| our Feathers, The ... (Ealing Distribution)—British. | 115 min. (A) | John Clements, ... June Duprez, Ralph Richardson. | Spectacular period adventure, romance and melodrama adapted from Mason's famous novel. Irresistible both for story and beauty of Technicolor. | Box office certainty. For classes and all ages. |
| ood It ... ... ... (M-G-M)—American. | 102 min. (U) | Red Skelton, ... Eleanor Powell, Richard Ainley. | Spectacular musical extravaganza with tuneful numbers and bright gags and situations. Stars in good form and presentation showmanlike. | Very good light booking for the masses. Good for the family. |
| h In Us, The ... ... (Warner)—American. | 84 min. (U) | James Cagney, ... Pat O'Brien, Olivia de Haviland. | Rich mixture of Irish sentiment and humour. Love and ring-side scenes cleverly combined in a film to give something to please everybody. | Good general booking for boxing fans especially. Youngsters will like it. |
| querade ... ... (Soviet Film Agency)—Russian | 110 min. (A) | Nikolai Mordvinov, ... Tamara Makarova. | Period triangle melodrama. Stylised acting; good production. | Quite good specialised hall booking. |
| s, The ... ... (Warner)—American. | 97 min. (A) | Bette Davis, ... ... Errol Flynn, Donald Crisp. | Period romance and melodrama in San Francisco. Love stories of three sisters with Bette Davis in the chief role. | Outstanding film with appeal to all classes. Nothing to harm children. |
| ewhere in Civvies ... (Butcher)—British. | 86 min. (U) | Frank Randle, ... Suzette Tarri, ... George Doonan. | Rough and ready knockabout comedy with music. Humour broad; title, star and series values obvious. | Good popular comedy bet. Should not harm youngsters. |
| e to Chino ... ... (RKO-Radio)—American. | 59 min. (U) | George O'Brien, ... Virginia Vale, Hobart Cavanaugh. | Two-fisted, fast-moving period outdoor romantic melodrama. Story straightforward, acting vigorous and versatile, thrills realistic and settings picturesque. | Very good support for the industrial element and youngsters. |
| ite Captive ... ... (G.F.D.-Universal)—American. | 76 min. (A) | Sabu, ... Maria Montez, Jon Hall. | Hearty thick-ear melodrama, set in the South Seas, in flawless Technicolor. Story comprehensive, action smooth, humour popular, thrills spectacular and staging superb. | Capital popular booking. Nothing to harm juveniles. |

* A British Picture. † In Technicolor.

# REVIEWS FOR SHOWMEN

## Somewhere in Civvies

*cher. British (U). Directed by Maclean ers. Featuring Frank Randle, Suzette and George Doonan. 7,894 feet. Release not fixed.*

OUGH-AND-READY knockabout comedy, with music and songs, recounting the ic adventures of an old soldier who gets ticket by a trick, but, after having his threatened by a crooked cousin and ser-, hastily rejoins the Colours for a little e and quiet. There is as much padding lot, and both are somewhat on the raw —for Frank Randle, the star, is an berant exponent of the direct approach.

ertheless, the show, which, incidentally, es from a popular stable and is quite well d, is certain to register with the crowd. l star, title and series comedy proposi- particularly for industrial and provincial iences.

ory.—Frank Randle, a private, gets fed with Army life, and works his ticket so that he can start a band. Richard Matthews, Frank's cunning cousin, erroneously believes that Frank is entitled to a big sum under their rich uncle's will, and that he (Matthews) will benefit should anything happen to Frank. Doonan, Frank's sergeant, gets leave and collaborates with Matthews in a plot to "deal" with Frank.

They start off by attempting to get Frank certified, but fail. Frank is then planted in a lonely house which is the secret rehearsal rendezvous of a stage magician, but Mrs. Spam, a charlady with a crush on Frank, again spoils their plans. Meanwhile, Ralph, the colonel's son, and Mary, Frank's niece, fall in love. Frank survives further attempts to liquidate him, and finally it is disclosed that the uncle's money goes to Mary. There is a concert for the troops, and Frank and his Band are featured. The turn is a fiasco, and Frank, fed up with the uncertainties of civilian life, doubles back into the Army.

**Acting.**—Frank Randle fools around effectively as Frank, but his humour is hardly for the family or the carriage trade. George Doonan, the popular music-hall comedian, and Suzette Tarri, equally popular radio comedienne, are a sound supporting team, while Nancy O'Neil and Grey Blake make the most of the love interest.

**Production.**—The crazy, boisterous comedy is padded out with a number of ambitious gags—the attempts to certify the hero sequences and the spooky house antics are quite funny—and crowned with an appropriate and entertaining concert party scene, but the laughter would, in all probability, have been louder or more frequent if it had been content with less pretentious footage. Still, laughs there are, and its warm reception at its crowded Trade show leaves no doubt of its popular success. Its healthy vulgarity obviously has its virtues. And it's quota, too.

**Points of Appeal.**—Breezy humour, versatile characterisation, tireless performance by Frank Randle, quota ticket and big star, title and series values.

*Continued on page 48*

*Continued from page 47*

## Bombardier

*RKO-Radio. American (A). Directed by Richard Wallace. Featuring Pat O'Brien, Randolph Scott and Anne Shirley.* 8,825 *feet. Release not fixed.*

ACTION-PACKED aerial melodrama, culminating in a spectacular attack on munitions factories in Tokyo; it tells of the Service rivalry of two American flying officers. The technicalities are presented and argued with showmanship, interspersed with popular romance and lofty stout-fellow sentiment, and finally settled under hectic war conditions. The fictional asides pay a somewhat exuberant tribute to the prowess and courage of the American Air Force, but on the whole the "Stars and Stripes" waves over rattling good adventure entertainment. Very good popular booking.

**Story.**—Chick Davis, a major in the American Air Force, believes that bombing will play a vital part in modern warfare and persuades the authorities to put him in charge of a school where bombardier students can be instructed to operate the famous Norden bombsight. Buck Oliver, a captain, and Chick's friendly rival, thinks the pilot is the more important man and scoffs at Chick's idea that bombardiers should be given commissions. Tom Hughes, brother of Chick's attractive secretary, Jim Carter, Joe Connors, Chito Rafferty and Paul Harris are among the first to enrol.

Tom finds the going hard and before he can make the grade he is accidentally killed in a 'plane piloted by Oliver. Meanwhile, Jim becomes Oliver's rival in love. Emotional issues are, however, quickly shelved when the Japs attack Pearl Harbour. Chick, now a colonel, is given charge of a squadron of Fortresses and sent to bomb Tokyo's largest war factories. Oliver goes ahead to illuminate the target, and, although captured and tortured by the Japs, carries out his mission. It costs him his life, but Chick and the boys take full revenge. The success of their mission vindicates Chick's theory.

**Acting.**—Pat O'Brien is well cast as the stalwart, straightshooting Chick, and Randolph Scott registers in contrast as the more irresponsible Oliver. Anne Shirley makes the most of the slight feminine interest, and Eddie Albert, Walter Reed, Robert Ryan and Richard Martin are natural as the boys.

**Production.**—The story, although slightly *Boys' Own Paper*, works out well, displays good spirit and leads the way to a number of terrific thrills. There is, perhaps, a slight danger of its breathtaking showmanship defeating itself—for instance, the obliteration of the Japs is made so easy in the final sequence that some may well wonder why the war in the Pacific is not yet won—but this point will only arise in sophisticated circles. The masses, for whom the rousing melodrama is obviously intended, will, undoubtedly, glory in its hearty action, clean sentiment and exciting spectacle.

Good adventure fare vigorously played by a hand-picked cast, and brilliantly handled technically.

**Points of Appeal.**—Crowded plot, gripping spectacle, good characterisation, irresistible schoolboy angle, intriguing title and big star values.

## Dear Octopus

*General F.D. British (A). Directed by Harold French. Featuring Margaret Lockwood, Michael Wilding and Celia Johnson.* 7,707 *feet. Release September* 20, 1943.

DELIGHTFUL domestic comedy drama, smoothly and faithfully adapted from Dodie Smith's successful stage play, built around a golden wedding anniversary. The story, or rather chapter of incidents, is a human, moving and amusing depiction of all that is best in English family life. Its sense of proportion is impeccable and excellent acting. Sensitive direction and flawless atmosphere make doubly sure that its many delicate and intriguing facets are gracefully and energetically illuminated. No British film, or for that matter American, has been better cast.

Definitely a heartwarming, laughter-making mosaic. Excellent light booking for all classes, and the family and the women folk in particular.

**Story.**—Charles and Dora Randolph, an elderly married couple, organise a big family reunion for their golden wedding. The big assembly includes Nicholas, their successful, if slightly cynical playwright son; Marjorie, a married daughter; her husband, Kenneth; and their two young children, Bill and Joe; Hilda, a straightlaced, but slightly explosive spinster daughter; Cynthia, another daughter who had loved a little unwisely in Paris; Edna, flashy widow of their eldest son; Penny, their much-loved adopted daughter; Scrap, a motherless granddaughter; and Belle, Dora's gay sister and Charles's first flame.

Nicholas and Penny are in love, but Nicholas refuses to admit it. Cynthia is conscious of her past, Hilda and Edna fight and Felix, a young farmer, becomes Nicholas's rival for Penny. Fortunately, the importance of the gathering transcends minor problems and leads to an amicable settlement. At the fade-out transgressors are forgiven, enemies shake hands and love triumphs. In short, the golden wedding is a memorable and triumphant success.

**Acting.**—Helen Hayes and Frederick Leister are charming as Dora and Charles; Michael Wilding and Margaret Lockwood have their moments as Penny and Nicholas; Antoinette Cellier, Madge Compton, Celia Johnson, Nora Swinburne, Basil Rathbone and Roland Culver do equally good work in direct support. Ann Stephens, Derek Lansiaux and Alastair Stewart all show promise as Scrap, Bill and Joe.

**Production.**—The play has no plot, but the portrait of good middle-class family life is so sympathetically and accurately drawn, so full of neat and amusing situations, and decorated with such telling dialogue, that the omission in no way prejudices popular and family appeal. The reverse is happily and overwhelmingly the case.

Nothing in it, we feel, justifies the "A" certificate. We can go further, in our own estimation, it is delightful entertainment of the family, for the family, and, for that matter, everybody else. Ultimate box-office confirmation is as certain as quarter-day.

**Points of Appeal.**—Human tale, vital and sensitive characterisation, imaginative and showmanlike direction, delightful atmosphere, irresistible human and feminine angles, strong, competent and attractive cast and big title values.

## I Dood It

*M-G-M. American (U). Directed by Vincente Minnelli. Featuring Red Skelton, Eleanor Powell and Richard Ainley.* 9,210 *feet. Release not fixed.*

SPECTACULAR musical extravaganza, effectively coloured with attempted sabotage, turning on a goofy youth's fluky marriage to a glamorous and talented stage star. The basic plot is more than able to stand on its own feet and so are the principal players, but both are impeded by superfluous by-play. Happily, the determination to acquire imposing footage at any cost, does not skim all the cream off the carefree entertainment. One way and another, it musters a good number of laughs. These and its exceptionally attractive selling equipment give it a sound popular box-office chance. Very good light booking for the sticks and the troops.

**Story.**—Joe Renolds, an hotel pants-presser, falls in love with Constance Shaw, star of a big stage hit. Constance thinks she is in love with Larry West, her leading man, and becomes jealous when she sees him around with Suretta Breton, attractive backer of the show.

Meanwhile, Joe pursues her in borrowed clothes, and, after unwittingly causing her to believe he owns a gold mine, catches her on the rebound and marries her. They separate when the truth comes out, but by a happy chance Joe later thwarts a Nazi plot to blow up a munitions dump a[illegible] joining the theatre. His good work not only prompts Constance to recognise their marriage, but earns him a handsome monetary reward.

**Acting.**—Eleanor Powell dances brilliantly and acts adequately as Constance, and Red Skelton works hard and never misses an opportunity as Joe. Richard Ainley, Patricia Dane, Sam Levene, Thurston Hall, Lena Horne, Hazel Scott and Jimmy Dorsey and his Band also register.

**Production.**—The gags and situations which spring logically from the crazy tale are not only novel but presents Eleanor Powell and Red Skelton with golden opportunities to do their stuff both individually and in concert. What's more, they seize it. The others, singularly reminiscent of scenes from "Cabin in the Sky" and "Ship Ahoy," are little more than tedious devices to create footage. Fortunately, there are many more laughs than yawns. Its big star values are another decisive vote in its box-office favour. It will attract and go down with the masses all right.

**Points of Appeal.**—Bright basic story, good gags, tuneful numbers, brilliant dancing by Eleanor Powell, excellent technical presentation and obvious star values.

## White Captive

*General F.D.-Universal. American (A). In Technicolor. Directed by Arthur Lubin. Featuring Sabu, Maria Montez and Jon Hall.* 6,809 *feet. Release not fixed.*

HEARTY thick-ear melodrama, set in the South Seas and photographed in flawless Technicolor, describing how a handsome young shark hunter protects an alluring princess from the villainy and rapacity of an evil trader, and, at the same time, cuts himself a liberal slice of cake. The tale embraces both the faults and the virtues of the serial—it is too fabulous to carry conviction yet gives good money's worth in romance, laughter, thrills and spectacle—but balance, thanks to Technicolor and an attractive cast, is well on the right side. It's just the stuff to feed the industrial element and the troops. Capital popular booking.

**Story.**—Kaloe, a handsome young shark hunter, and Princess Tahia, ruler of a South Sea Island, are in love, but have a few words over a fishing concession. Orano, a mischievous, good-hearted native boy, patches up their quarrel, but trouble starts again when Sam Miller, an evil trader, schemes to gain possession of the island's jewelled bathing pool. He tries to cheat Tamara, Tahia's brother, out of the deeds, but is outwitted by Kaloe. He then kills Tamara and frames Kaloe. Kaloe is convicted and thrown into a lion's den, but escapes with Orano's help. Meanwhile, Miller and his thugs raid the island, but a convenient earthquake puts paid to the villainy. It also throws Tahia into Kaloe's arms.

**Acting.**—Maria Montez is an alluring Tahia. Jon Hall strips well as Kaloe and Sabu amuses as Orano, but Thomas Gomez steals the acting honours as the wicked Miller. Sidney Toler also does well in a Charlie Chan rôle.

**Production.**—The crowded if extravagant plot introduces a tense and exciting pearl game, unabashed murder, bewitching dances, superb underwater action, good comedy touches, idyllic romantic interludes, fun and games in a lion's cage and a spellbinding earthquake finale. Its showmanship, especially its colour more than make up for its lack of credibility. hefty and luscious slice of peach-fed ham, certain to go down big with the industrial masses. It is, of course, from the same shrewd showmanship cookhouse as "Arabian Nights."

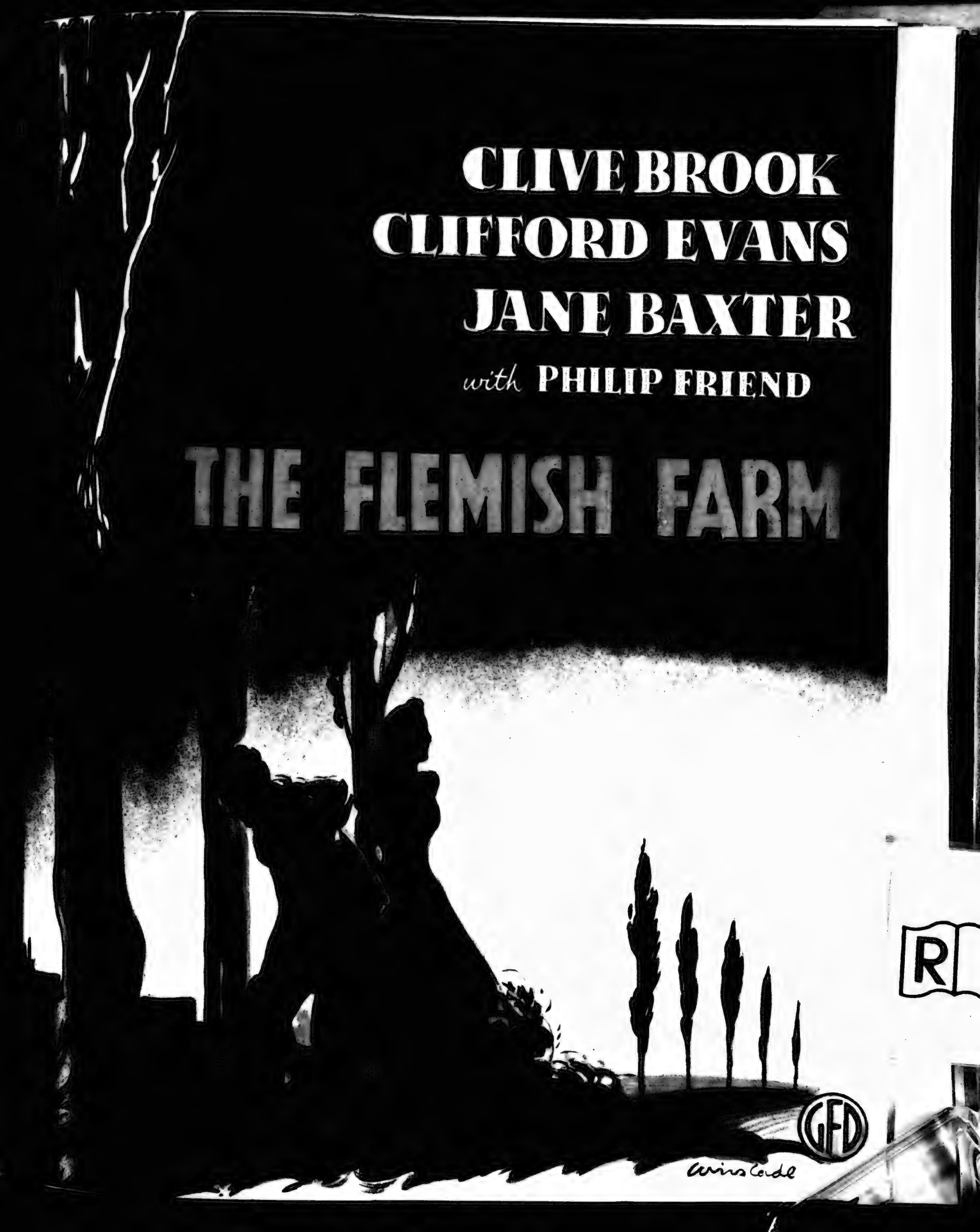
**Points of Appeal.**—Comprehensive plot, thrilling and glamorous trimmings, bright comedy relief, robust acting, superb setting, Technicolor, terrific grand finale, intriguing title and big star values.

*Continued on page 53*

CLIVE BROOK
CLIFFORD EVANS
JANE BAXTER

*with* PHILIP FRIEND

# THE FLEMISH FARM



Why did this man return to...

# CLIV E B
# JANE BA

# The FLE

IT IS TRUE!

A

# OK·CLIFFORD EVANS

ER *with* PHILIP FRIEND *in*

# SH FARM

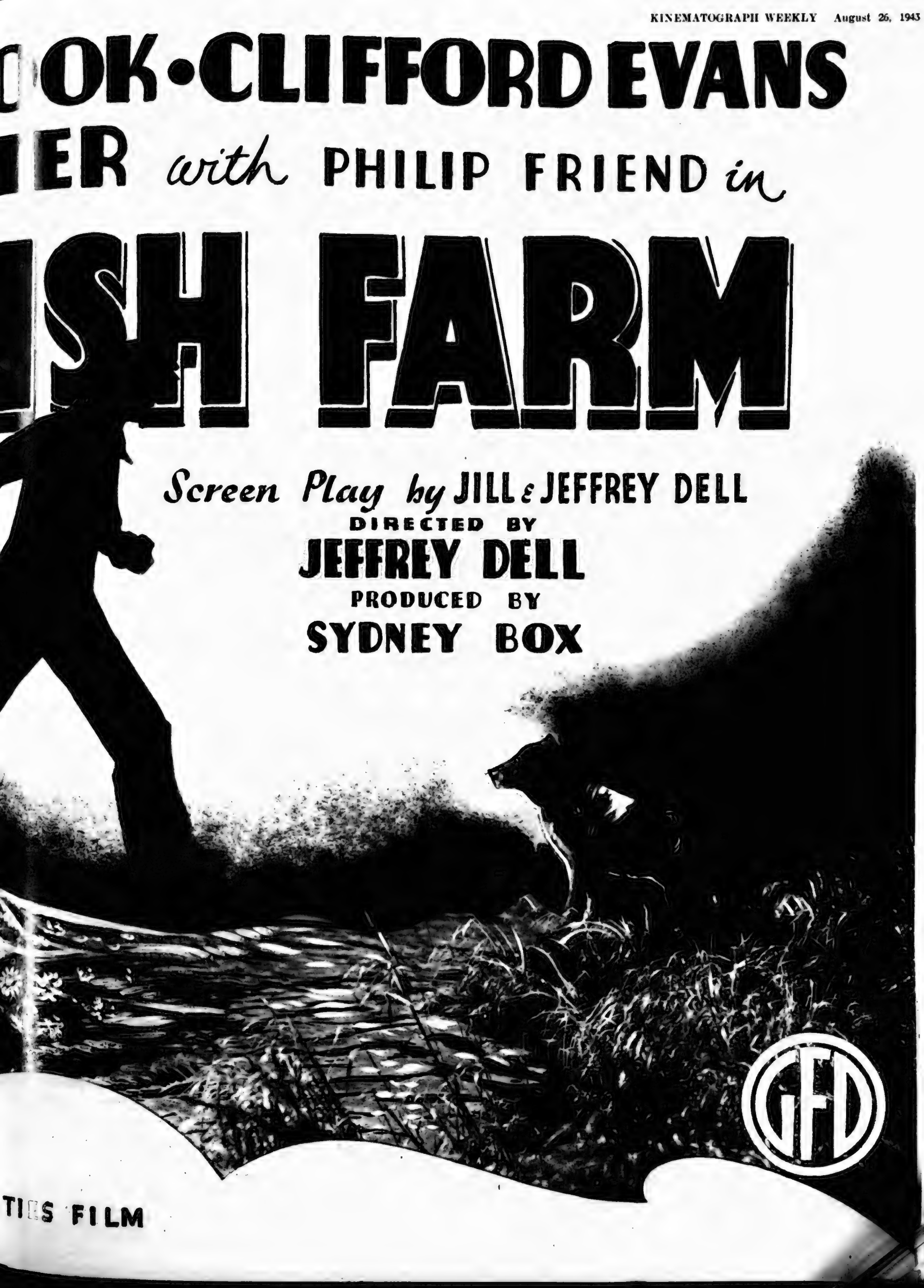
*Screen Play by* JILL & JEFFREY DELL

DIRECTED BY

**JEFFREY DELL**

PRODUCED BY

**SYDNEY BOX**



TIES FILM

GFD

Continued from page 48

## Call of the Canyon

*British Lion - Republic. American (U). Directed by Joseph Santley. Featuring Gene Autry, Ruth Terry and Thurston Hall. 6,355 feet. Release not fixed.*

SPECTACULAR musical western depicting a hearty struggle between those whose job it is to maintain law and order and those who are equally determined to plunder at the expense of honest, hardworking ranchers. Although the climax is seldom in doubt, lusty outdoor play, tuneful songs, and picturesque scenery keep the entertainment both suspenseful and bright. It's good Gene Autry and, at the same time, the popular Western star's last happy and appropriate swansong until after the war. Very good general booking.

**Story.**—Thomas McCoy, crooked agent for the Johnson Meat Packing Company, gets in debt and tries to make a bit on the side by lowering the price for cattle. Gene Autry, mouthpiece for the cattlemen, vigorously protests, but McCoy refuses to budge. Meanwhile, Kit Carson, a pretty girl with radio ambitions, interviews Grantley B. Johnson, the head of the Packing Company, and he, attracted by her genial manner, agrees to give her an audition.

She moves into Gene's ranch, and when Johnson visits them he learns of McCoy's duplicity and villainy. He and Gene then give battle to McCoy and his thugs. In the end round the crook and his men get their just deserts. The happy ending comes when Gene, true to tradition, gets Kit.

**Acting.**—Gene Autry acts with virility and versatility and sings pleasantly as Gene, Ruth Terry is an attractive Kit, Edmund MacDonald makes a good villain, and Smiley Burnette takes good care of the clean comedy relief.

Thurston Hall, Joe Strauuch, jun., Cliff Clarro, Dorothea Kent and Marc Lawrence, all merit mention.

**Production.**—The story is neither novel nor ingenious, but it knows where it's going, gets there fast, passes through particularly picturesque country on the way, and winds up with breathtaking spectacle. It also effectively colours its robust action with popular romance and good comedy and provides a sturdy rostrum for music and song. Star values complete a money-in-the-bag proposition for western fans.

**Points of Appeal.**—Crowded, fast-moving story, popular romantic angle, good comedy, rousing spectacle, pleasing music and song, good title and big star values.

## Masquerade

*Soviet Film Agency. Russian (A). Directed by Sergei Gerasimov. Featuring Nikolai Cherkasov and Tamara Makarova. 10,000 feet. Release not fixed.*

SIMPLE period melodrama acted in declamatory style. It is based on a poem by Lermontov, and naturally suffers by the fact that the audience here has to rely upon sub-titles. It should prove interesting to specialised audiences.

**Story.**—Ex-gambler Arbenin saves Prince Zvedich from disgrace at the gaming tables, and they become friends. At a masquerade Zvedich the prince has an affair with a woman, and she gives him a bracelet she has found, as a token. This turns out to be one belonging to Arbenin's wife. He suspects her of infidelity, and finally poisons her. After her death the prince and a man whom Arbenin had ruined prove to him that his suspicions were false. He commits suicide.

**Acting.**—All the acting is stylised with gestures and declamation. Arbenin is good in this genre, as is Mikail Sadouski as the prince. Tamara Makarova makes a pathetic misunderstood heroine.

**Production.**—Set in the St. Petersburg of the early nineteenth century, the décor is very good indeed. The verse which is used as dialogue is probably most moving, but naturally this cannot get over to a British audience.

**Points of Appeal.**—Interest of production and tragic plot

## Cinderella Swings It

*RKO-Radio. American (U). Directed by Christy Cabanne. Featuring Guy Kibbee, Gloria Warren and Helen Parrish. 6,269 feet. Release not fixed.*

SMALL-TOWN musical comedy drama, telling how a shrewd store dealer and civic big-wig paves the way for a local singer's Broadway début. Gloria Warren, promising young singing star of "Always in My Heart," shares the billing with Guy Kibbee, but the story is not particularly flattering to either. There is not enough singing and too much corny humour. Fair average second, one for the gallery and the family.

**Story.**—Baines, a prosperous tradesman, makes a big patriotic gesture by presenting the deeds of a large piece of land to the U.S. Army. The rest of the community also prepared to do their bit, organise a big charity show.

Betty, a talented local girl, is taken to New York for an audition by her eccentric singing teacher, but sings classical numbers and fails to impress a big Broadway producer. Baines soon learns of Betty's disappointment and arranges to star her himself. He also tricks a Broadway producer into putting in an appearance. Betty, who, meanwhile, learns to "swing it," does the rest.

**Acting.**—Gloria Warren has personality, natural charm and a particularly good singing voice, but is not exploited to the best advantage. Guy Kibbee makes the most of a hard job as Baines, but the rest don't mean much.

**Production.**—The artless "local girl makes good" story depends on conventional romantic misunderstanding for its heart throbs, and the excessive zeal of Civil Defence workers for much of its humour. The excuses for song are even weaker, but fortunately the singer makes the few brief musical moments memorable. It just gets over on the talent and attractiveness of its young star.

**Points of Appeal.**—Simple humour and sentiment, topicality and good singing by Gloria Warren.

## All by Myself

*General F.D. - Universal. American (U). Directed by Felix E. Feist. Featuring Rosemary Lane, Evelyn Ankers and Patric Knowles. 5,681 feet. Release not fixed.*

SMARTLY tailored farcical comedy, with elegant cabaret embellishments, illustrating a piquant game of romantic general post. The gay plot works out snappily, the happy, boisterous ending is well timed and the acting and staging meet all demands. Furthermore, feminine appeal is shrewdly cultivated. In all, a tasty screen cocktail. Good light support for all classes.

**Story.**—Jean Wells, glamorous member of the Turner Advertising Agency, secretly loves Mark, her boss, and when he suddenly announces his engagement to Val Stevenson, a torch singer, she feels compelled to resign. She plans to take Mark from Val by making him jealous, and starts off by blackmailing Bill Perry, an attractive doctor, into posing as her fiancé.

All goes well at first, but she comes up against unexpected complications when Bill is later mistaken for her husband. The repercussions are wide, but happily the error finally leads to Jean discovering she really loves Bill. Bill returns the compliment in no uncertain manner.

**Acting.**—Evelyn Ankers acts with poise and spirit as Jean, Patric Knowles is a handsome Bill, and Nils Asther is equally effective as Mark. Rosemary Lane also looks good and acts adequately as Val, but fails to impress as a singer.

**Production.** — The play is admittedly frivolous, but it is so smoothly acted and tastefully mounted that the majority of the flimsy and flighty situations acquire a piquant touch. Moreover, its appeal to the feminine palate is irresistible. Its an ideal screen aperatif. Its label is attractive, too.

**Points of Appeal.** — Bright situations, engaging cast, good staging, convenient footage and irresistible feminine angle.

## Stage to Chino

*RKO-Radio. American (U). Directed by Edward Killy. Featuring George O'Brien, Virginia Vale and Hobart Cavanaugh. 5,332 feet. Release not fixed.*

WELL-BUILT, fast-moving, two-fisted period Western, telling how a virile young postal inspector defeats a plot to swindle a pretty girl of her stage line. The robust, if artless, plot covers plenty of ground, and what's more, gets a move on. It also furnishes a substantial, as well as picturesque, platform for spectacular fights and thrills. Very good outdoor fare for the industrial element and youngsters.

**Story.**—Caroline McKay, a pretty girl, inherits the McKay stage line from her father. Dude Elliott, the local big boss, schemes with Charlie Lait, Caroline's unscrupulous uncle, to force Caroline out of business. Dan Clark, a postal inspector, learns of the plot, and, without disclosing his identity, matches his wits against Dude's. At first the tussle, which menaces a gold shipment, goes in Dude's favour, but the last round is Dan's.

**Acting.**—George O'Brien is as amiable and as tough as ever as Dan, VirginiaVale displays character and charm as Caroline, Roy Barcroft is a good villain, and Hobart Cavanaugh makes the most of the comedy relief.

**Production.**—The story gets away to a flying start, and more important still, maintains its hectic pace to the end. Nevertheless, time is made for popular romance and appropriate musical embellishment. The exciting climax, too, displays good showmanship. Pictorially, it can compete with the best.

**Points of Appeal.**—Straightforward plot, fast action, realistic fights, impressive thrills, popular comedy and romantic interludes and star values.

# SHORTS OF THE WEEK

### BUTCHER

*THE TALE OF A DOG. British (U). 1,606 feet. Release not fixed.*—Novel canine comedy, presented in circumstances which enable a sheepdog to voice its thoughts. The scenes showing the dog doing its stuff are both picturesque and instructive, and the incidental music is appropriate, but some of the humour is a little forced. Still, balance is on the right side, and it's quota at that! Sound general fill-up.

### RKO-RADIO

*DOUBLE UP. American. No certificate. Featuring Leon Errol. 1,680 feet. Release not fixed.*—Domestic comedy drama describing the plight of a henpecked husband who is double-crossed by the double he employs to hoodwink his wife. Leon Errol gets plenty of laughs in the dual rôle and the staging is first rate. Very good general fill-up.

*HOLD YOUR TEMPER. American. No certificate. 1,603 feet. Release not fixed.*—Domestic comedy built around a hot-tempered husband and his tantalising in-laws. Edgar Kennedy works hard, but humour obvious. Support and staging adequate. Moderate comedy fill-up.

*Q MEN. American (U). 733 feet. Release not fixed.*—Novelty interest short in which America's famous billiards champions demonstrate the finer points of the game. Photography and commentary good. Average fill-up.

### SOVIET FILM AGENCY

*BRAVE GIRL. Russian (U). 2,000 feet. Release not fixed.*—Rather naïve story, showing how a little girl joins the guerillas and helps save a number of hostages from the German hangmen. It has its moments, but is too far-fetched to be very effective.

*REISSUES.—Please turn to page 54 for these Reviews.*

# FOUR IMPORTANT REISSUES

## The Irish In Us

*Warner. American (U). Directed by Lloyd Bacon. Featuring James Cagney, Pat O'Brien and Olivia de Havilland. 7,621 feet. Release not fixed.*

DOMESTIC comedy of Irish family life in New York, with one brother in the police, another in the fire brigade, and one who alternates a life of idleness with the precarious living of finding and managing fighting "champs." Dominating the film is the mother's love for her boys. The tangle commences when the serious-minded "cop" falls for the police captain's daughter, although she shows preference for the ring-crazy younger brother. Thence on the film is literally full of punch for it includes "ring" scenes of real good scrapping. The picture combines all the temperamental inconsistencies of the Irish character and abounds in broad humour with a background of sentiment to please everybody.

First reviewed in KINE. WEEKLY, August 29, 1935.

## The Sisters

*Warner. American (A). Directed by Anatole Litvak. Featuring Bette Davis, Errol Flynn, Ian Hunter and Donald Crisp. 8,887 feet. Release not fixed.*

ROMANTIC melodrama of the period between two American elections when the marital adventures of three small-town sisters are depicted in a series of dramatic and poignant episodes.

Louise, Helen and Grace, daughters of the local druggist, all commence their romantic histories at an election ball, when Louise meets and falls in love with an alcoholic and irresponsible sports reporter; Helen is proposed to by a millionaire, and Grace, the most stolid of the three, marries the son of the local banker.

Events move quickly in the next few years; troubles come with desertion, by death and infidelity. Thrill and spectacle are provided by the vivid re-creation of the terrific San Francisco earthquake. The film has tremendous mass appeal, particularly for the feminine element. It was first reviewed in the KINE., February 9, 1939.

## The Four Feathers

*Ealing Distribution. British (A). In Technicolor. Directed by Zoltan Korda. Featuring John Clements, June Duprez and Ralph Richardson. 10,381 feet. Release not fixed.*

HERE is a grand and inspiring story; it relates to a young officer who, though born to the Army tradition, fails to honour the family example and resigns his commission when his regiment is ordered on active service. Accused of cowardice, he is presented with four feathers, three from brother officers and one from his fiancé. He sets out to redeem himself by proceeding alone to the Sudan where his regiment is fighting. Here, disguised as a dumb Arab, he is instrumental in rescuing the three officers who doubted his courage.

Technicolor makes this film a picture of beauty with its contrasts between old English country scenery and the wo[n]derful scenes [of] sunrise and sunset on the U[p]per Nile; again[st] this is the contrast of the h[or]rs endured [by] prisoners in the hands of t[he] fanatical arm[y] of the Mahdi and the brave[ry] of our troo[ps] facing overwhelming odds.

One of the finest stories of [ad]nance, adve[n]ture and spectacle ever p[ut] ted on t[he] screen, great in conception, [re]ally great production.

Previously reviewed in t[he] KINE. WEEK[LY] April 20, 1939.

## The Adventures of R[o]bin Hoo[d]

*Warner. American (U). Technicol[or] Directed by Michael Curt[iz] and Willi[am] Keighley. Featuring Errol F[lyn]n, Olivia Havilland and Basil Rathbo[ne]. 9,292 fe[et] Release not fixe[d].*

REISSUE of one of the gr[ea]test adventu[re] films; a cast of outstand[in]g talent ke[eps] the story packed with entertain[m]ent that ne[ver] for a moment fails to grip. S[tar]rting with t[he] branding of Robin Hood as an outlaw, incid[ent] and spectacle follow each o[th]er through a dramatic series of episodes until the sen[sa]tional climax when Robin and his merry m[en] restore freedom and contentment to Englan[d]'s peasantry. An irresistible appeal to you[th] and old, full measure of colourful pageant[ry] spectacular tournaments, mortal combats a[nd] hairbreadth escapes, all backed by scenery [of] great beauty photographed realistically [in] Technicolor.

For previous review see KINE. WEEK[LY] June 23, 1938.

# NAMES IN THE NEWS

Ruislip (Middlesex) has two kinemas, the Astoria and the Rivoli, both belonging to the Shipman and King Circuit. The resignation of **Manager Mold** from the Astoria resulted in manager "**Jock**" **Buchan** being transferred to the Astoria and a new manager, **F. Murkin**, appointed to his position at the Rivoli. "Jock" Buchan is very popular in Ruislip and is the type of manager who, while obtaining West End efficiency in running the theatre, also retains the respect and devotion of his staff.

This was indeed proved by the presentation this week to him of an ornamental desk cigarette stand, an ink-tray and a box of cigars from the female staff and a set of silver fruit spoons from the projection staff, with every expression of good will and wishes for success. Jock Buchan has been 3½ years at the Rivoli, to which he came from the Savoy, Cobham, Surrey, but he has many friends in the studios, for he was at both Elstree and Pinewood for 8½ years on the production side and night manager at Pinewood, playing an important part in the production of many films like "Crack Jack," "Pygmalion," "The Mikado," etc.

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**T. McInerney** has been appointed assistant manager at the Ambassador, Bedminster, Bristol. Mr. McInerney is a new entrant in the business and has received this appointment after undergoing a period of training.

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**Jack Levy,** manager of the Grange Kinema, Birmingham, for the past two years, has taken up an appointment as manager of the Coliseum, Manor Park, London.

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**Ray Gregory,** who has been appointed manager of the Olympia, Bristol, in succession to W. E. Alway, has had connections with the business locally over a period of years. At one time he ran the Hotwells Kinema. That was in the days of silent films, so his experience goes back some time. His wife has for some years been assistant manageress at the News Theatre, Bristol

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**Charles Coles,** so well known on the Cardiff territory, has now completely recovered after his long absence, and has been appointed Anglo-American branch manager at Cardiff and has already taken over this position.

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Experienced in almost every phase of the entertainment world, **John Henry Arthur Randall** has been promoted manager of Black's Regal at Sunderland after managerships at Black's theatre on Tyneside, at South Shields and Byker. Mr. Randall started his stage career by playing in "Decameron Nights" at Drury Lane Theatre, and has been manager at the London Royalty, Wyndham's, Criterion and Vaudeville, apart from being house manager for Gaumont-British at the Dominion and the Tivoli. He has also played in films at Denham.

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**K. B. S. Hann,** who recently took the place of Capt. J. E. Wiles as manager of the Marlborough Theatre, Holloway (an Odeon hall), entered the Trade in 1926 with G.-B., with whom he spent 15 years managing their halls at King's Cross, Islington (Blue Hall), Peckham (Tower), Walham Green and Putney. For the past six years he has been in charge of the Tatler News Theatre, Liverpool, and was called up for service with the Forces in 1942 but rejected on medical grounds. He holds interesting views on the future of the film business when peace returns.

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**W. Gill,** manager of the Adelphi and Plaza, Swinton, theatres in the Emery circuit, has now taken over the management of the Emery hall at Southend. His successor is **Walter Drake,** who had been assistant manager.

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The Grange Picture Palace, Small Heath, Birmingham, is now in charge of **"Ted" Bennett,** who has held several managerial posts in the Midlands. He succeeds Jack Levy, who resigned to return to the London area. For over five years manager of the Pavilion, Wylde Green, Mr. Bennett is a brother of Fred Bennett, the kinema organist, and comes to the Grange from the Green Lane P.H., Small Heath.

*Mabel Page, John Craven and Darothy Morris in SOMEONE TO REMEMB[ER] which British-Lion will Trade show on Tuesday September 7*

*Continued from Page 3.*

# FEWER U.S. PICTURES

films are made during the coming production year.

This backlog policy makes comparisons with the present year difficult, and protests have been raised against this policy in the States no less than here.

**A former U.S. assistant district attorney, G. R. Farnum, claiming to represent 200 independent theatres, has lodged a demand with the War Production Board for an investigation into the matter.**

### Levelling Out

The defence of distributors who have taken this line is that it is better to withhold films as a reserve against contingencies than exhaust every picture's potential earnings immediately it is r[e]leased and have nothing to offer shou[ld] lean time be forced upon ex[hi]bitors by personnel and mat[erial] shortage.

To this exhibitors reply that growing re-issue p[o]licy of d[is]tributors should mee[t] any shor[t]ages which might occur [in] produc[tion].

### Higher Rentals

Fears are expresse[d] in Am[erica] no less than here th[at] shortage product is bound to l[ead] to hi[gher] rentals, and the group led by Farnum in the State[s] is makin[g] effort to introduce a [bill] into [Con]gress establishing a ceiling in rentals.

# Kinematograph STUDIO

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## NEW UNITS A MENACE?

### "Enticement" of Staff is Fatal to Conservation of Resources

*By P. L. Mannock*

PERSONNEL of production—the key and life-blood of film-making—has now been so reduced that the equilibrium of the entire British studio needs conserving from staff dislocation. Technicians, reserved and subject to periodic deferments, now operate in accordance with the man-power agreements with Mr. Bevin; and the position has now become probably, in principle, as rationalised as it will ever be until the end of the war.

There should be, therefore, some machinery which will prevent the enticement of employees from one firm to another. Transfers of service of this kind are illegal in vital war industries, and in a semi-protected business have no place in these days. No doubt, in practically every instance the bait of higher salary is the factor that counts. One cannot blame anyone for acting on this, and it is absurd to expect anyone to be indifferent to it; but salaries must be adequate, standardised much more than they are; and inflated ones must be curbed. I am glad the Producers' Association is taking a firm line on this matter; for the detriment to production is much more important than the individual issue; and the Association of Cine-Technicians is also directly concerned in the ethical side as well as the economic.

• • •

IN this connection I repeat my point of view expressed some months ago—that new units of production, broadly speaking, should be forbidden for the duration. You cannot start a new printed publication, and the screen, with its celluloid rationing, has no superior claim. Indeed, the Board of Trade, if it liked, could refuse celluloid supplies to new production companies, and, in my opinion, should do so. A new organisation may come as assets a collection of proven-sent geniuses as well as finance. But it cannot start up operations with a full staff to-day except at the expense of the established companies, who have managed to get the studio labour problem organised; and it does seem indefensible for a studio operative, who owes his deferment to such efforts, to throw overboard his loyalty to those who have striven to retain him.

A new production company should be allowed to operate only if it does not grab staff from other units. There is no real need for any new production staff at all; in fact, a new concern does much better by hiring the existing available staffs of a studio. To attempt to form a complete working unit is to-day as absurd as to try to build a new studio. And to lure good men away is against the whole spirit in which our pictures are now being made.

• • •

A HANDFUL of leading American directors, now here on war duty, have all been impressed with the reality of war time Britain as distinct from the "phoney" depiction of it in Hollywood; and Frank Capra and William Wyler frankly admit that the inspirations for subjects lie thick and plenty, and not combat-war stories either. Many will agree. Sidelights of these days are around us, but seem to be little used. For example, why not a film about E.N.S.A.? And is no one going to make the reactions of a typical American soldier the background of a story?

• • •

SCREEN authors in this country are becoming directors with distinct success—Jeffrey Dell is the latest addition—and I am all in favour of the principle. A story can be better interpreted by the creator than by anyone else, if he has learned the medium. And time and cost on the floor are more likely to be saved.

Incidentally, the fancy figures estimated as the budgets of one or two recent British pictures are surely either inaccurate or alarming? War salary and cost increases only account for part of them, if they are true. I cannot visualise their grossing their cost. And in these days a "prestige" picture strikes me as a luxury to be discouraged; though maybe it is part of a British studios post-war planning policy, for all I know.

*Laurence Olivier as HENRY V (Two-Cities)*

## A.C.T. AGREEMENT WITH B.F.P.A.

### New Rates for Stills Workers

A statement issued by the Association of Cine-Technicians reports that agreement has now been reached with the British Film Producers' Association on the following supplementary points of the studio agreement:—

**Sickness.**

A covering letter has been exchanged providing for discussions (and arbitration in the event of failure to agree) on any amendments which may be considered necessary should the Beveridge Report be followed by legislation.

A clerical error has been rectified in order to make clear that technicians are entitled to two weeks' annual holiday with pay.

**Technicians' Credits.**

A scheme has been agreed to ensure an accurate record of technicians' credits on all features.

**Stills Department.**

Rates for stills department employees were agreed as follows, in addition to the payment of the cost-of-living bonus:—

First printer £5 10s., first retoucher £5 10s., second printer £3 10s., second retoucher £3 10s., spotters, glazers, and trimmers £2 10s. The settlement is retrospective to January 4, 1943.

## Poaching Studio Personnel

### BREACHES ALLEGED OF AGREEMENT

BREACHES of a gentlemen's agreement between film producers which aimed at the prevention of the poaching of employees were discussed at the meeting of the British Film Producers' Association last week.

The matter had been brought forward at the previous month's meeting, when a satisfactory explanation of an incident which was raised was subsequently forthcoming.

At last week's meeting the matter was raised by another member, Michael Balcon, who complained of a fresh case. A cameraman in the employ of his company had been enticed away by the offer of higher salary. Such enticement would lead to a serious spiral of inflation costs. Instances had been given of inflation of salaries up to nearly 100 per cent.

**Costlier than Hollywood**

Expenditure was rising so rapidly that British negative costs were higher to-day than in Hollywood, but that was not the main thing.

The agreement which had been entered into was that when an application for employment was received, the company or studio applied to should communicate

*Continued on page 56*

## FILM OF ARMY LIFE

### Sergeants' Mess Setting

Shooting was continued at Denham last week on "The Way Ahead," the new Two Cities film of Army life, being directed by Carol Reed. The script, by Eric Ambler and Peter Ustinov, and concerns the training and day-to-day experiences of the new recruit.

Last week scenes were shot in the sergeants' mess with David Niven discussing the progress of the training. On call were also Billy Hartnell, G. Merrett, Leo Genn and Michael Goulding. Another scene was that of the boiler-room at the House of Commons, where Stanley Holloway, as the boilerman, took full advantage of his comic lines. Esme Cannon plays the wife of Brewer.

# ARCHERS' UNIT ON LOCATION AT CANTERBURY

THE mediæval prologue to "A Canterbury Tale," the Archers' new production, has already been shot by Michael Powell and Emeric Pressburger on St. Martha's Hill, near Guildford.

It was factual setting for the reconstruction of the famous scenes, described by Chaucer, of the Pilgrims on their way to Canterbury.

Now the unit has moved to Canterbury, where the story, which is essentially modern, is set. For Michael Powell this location will be a return to very familiar ground, as he was born at Bekesbourne, just outside Canterbury, and educated at King's School.

"A Canterbury Tale" has been written and is being produced and directed by Michael Powell and Emeric Pressburger. The unit working with them is as follows:—

Production manager, George Maynard; first assistant director, George Busby; second assistant directors, John Arnold and George Aldersley; runner, Parry Jones; continuity, Pat Arnold; assistant continuity, June Able; camera lighting, Erwin Hillier; camera operator, Cecil Cooney; assistant operator, Eric Besche; loader, Derek Brown; stills, Ian Gibson Smith; sound recordist, J. H. Kay; mixing, Desmond Drew and Alan Whatley; boom, L. A. C. Collic; art director, Alfred Yunge; construction manager, Harold Batchelor; property manager, E. Thompson; buyer, Harry Parr; editor, John Seabourne; assistant editor, Roger Cherrill; make-up, George Blackler; assistant make-up, Ernie Gasser; hairdressing, Hilda Sheardown-Course; wardrobe, Arthur Breton and Dorothy Edwards.

*Arthur Lucan and Kitty McShane in British National's OLD MOTHER RILEY OVERSEAS, which Oswald Mitchell is producing and directing*

# "Give Us the Moon" in Third Week at Islington

On a large, very comfortable set at Islington there has been a strange array of characters gathered for the past week for scenes in the Elephant Club in the new Gainsborough comedy, "Give Us the Moon," which Val Guest is directing.

The members of this odd post-war club have sworn to do no useful work, but to exist by the labours of others. They spend most of their time in their club, where for sheer lack of sociability they rival the most exclusive Pall Mall club. Roland Culver is languidly writing a thesis on suburban jealousy, but so far has had no reactions from the husbands of the housewives upon whom he experiments; Max Bacon cuts out coupons for free samples; Alan Keith idly spins a roulette wheel as he works out an infallible system to beat the bank; George Relph simply sits and gazes into a mirror in an attempt to fathom his "subconscious"; other elephants just sit. The only active members are Margaret Lockwood, who organises everything in a scatterbrained manner, and Vic Oliver, who dashes about on a series of unlikely but highly profitable schemes of his own. Into this seeming madhouse the hitherto sane character Peter Graves is precipitated, and it is with his initiation as an "elephant" and the resulting maelstrom of adventures into which he is drawn as a member of the club that Guest has been dealing.

Caryl Brahms and S. J. Simon have been regular visitors watching their novel "The Elephant is White" turning into "Give Us the Moon." They have also collaborated with Guest and Howard Irving Young on the dialogue for the screenplay.

## "This Happy Breed" Completed

Shooting was completed last week on the Noel Coward-Two Cities production "This Happy Breed," directed by David Lean, with Anthony Havelock-Allan associate producer and Ronald Neame in charge of lighting.

# GERT AND DAISY GET GOING

The famous sisters, Elsie and Doris Waters, temporarily freed from their innumerable visits to far distant dumps to entertain the troops, are keeping the ball rolling merrily at Riverside, where, under the direction of Herbert Mason, they are making yet another of their famous comedies for Butcher's Film Service.

F. W. Baker has displayed great determination to make each production in his current schedule go one better than his previous production, and the new Gert and Daisy comedy will certainly lack nothing that money and technical skill can provide. The director is Herbert Mason, who was responsible for the current Warner Trade-show offering—"The Night Invader"—whose long association with Gaumont, as director of many successes starring George Arliss, and the musical hit, "Take My Tip," with Jack Hulbert and Cicely Courtneidge, stamp him as just the man to put Gert and Daisy over in a manner worthy of their theatrical and radio renown.

The film tells how Gert and Daisy, finding that a sister does not provide just the right assistance to surmount their earthly trials, resort to posing as a proud mother and her infant prodigy, a situation which the famous Waters sisters handle with considerable skill and gusto. Another popular artiste—Ernest Butcher—has the rôle of the proprietor of a northern theatre, in which capacity he is submitted by the designing mother and her unspeakable offspring to experiences calculated to try the patience of any member of his long-suffering profession.

Continued from page 55

# POACHING STUDIO PERSONNEL

with the employe[r] the man, that there might [be] no poachi[ng] of men in respon[se] positions. This had worked [very] well duri[ng] the war years, b[ut] recently the had been offers [made] to tec[h]nicians of higher [sal]aries to ent[ice] them away, and [the] employ[er] company had not [been] commu[ni]cated with.

The position was [aggra]vated, a became critical eve[n] by reason the fact that prod[ucers] had c[on]sented to meet [Go]vernment quirements and do [wi]thout all b the barest minimum of stu[dio] workers. Thus, any [in]ticement employees by one company another robbed th[e] employer an essential man, [who] could be replaced.

Mr. Balcon decl[ared] that question was not one of depre[ss]ing wages to a lower level—th[ey] were already regulated by agr[ee]ment between employers and e[m]ployed. It was a question honouring moral obligations.

In discussion it was mentio[ned] that the whole of the produc[tion] in this country were not rep[re]sented in the Association. It therefore suggested that conta[cts] be made with American compan[ies] working in British studios, ask[ing] them not to take anyone on their pay rolls without first ri[ng]ing up the employer of the ap[pli]cant.

Eventually it was decided send a letter to all members the Association asking for a re[turn] on behalf of their firms, reaffi[rm]ing their adherence to the accep[ted] rule regarding employment.

# COURTLY SCENE AT DENHAM

Shooting at Denham has b[een] concentrated on the wedd[ing] sequences of "Henry V" and meeting of the French and Engl[ish] kings.

The whole setting in this im[por]tant sequence of the Two Ci[ties] Technicolor production was one dignity and beauty. Joan Bri[dge] colour director for Technicolor England, assisted in the proceed[ings].

A particularly fine tracking s[hot] put "into the can" by Dire[ctor] Laurence Olivier and his cam[era] crew depicted the magnific[ent] scene which showed the cou[rt] gathering of French and Engl[ish].

## Gay Comedy Film

Shooting on "E[nglish] Wit Tears," the Two Cities g[ay], sophistic comedy in very mode[rn] manner, shortly be concluded at Denham, u[nder] the direction of Haro[ld] French.

Last week the most [en]able scene was that of the Nev[ille]'s part the home of Lady Ch[ar]bel (Marg Rutherford). The bea[uti]ful ballroom designed by Ward Ric[hard]s, was cro[wded] with dancers and Allied [u]niforms. of the dancers were r[ea]l French of and American Red Cro[ss] personnel. clothes for this scene [and] all other the new comedy were [se]en by Vir Tucker.

An interesting new [pro]ject is b made by Rolf Popp [of] ng with moments from some [of] famous feature films. Popp re[cen]tly left Br National to form his [own] company

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# "OLD MOTHER RILEY"

## Cornish Village Setting

A COMPOSITE Cornish village set with the exterior and interior of the Cowslip Inn, Port Lucan, Cornwall, has been in use at the National Studios for the first week's shooting of "Old Mother Riley Overseas." Kitty McShane and Arthur Lucan have been appearing in these opening sequences with Morris Harvey, who plays "Barnacle Bill," and Ian Wilson and Charles Farrell. In the Cowslip Inn sequence Kitty sings a new song number by Maurice Elwin called "There's No Place Like the Old Home." Incidentally, Elwin also wrote "Moonlight in Lisbon," Kitty's other number in the film. A big success is forecast for both. Ian Wilson and Charles Farrell became martyrs to their art—their acting art—when last week they were called on to swallow eight pints of Kola for a sequence in the picture.

The setting, designed by art director Holmes Paul, has given Gerry Gibbs, on the cameras, some grand opportunities for lighting effects. Mitchell's unit on the picture has Fraser Foulsham as assistant, Morris Aza-Selinger as second, Pat Marsden third, Bob Jones production assistant, Joan Wyatt continuity, T. Weldon assistant to Holmes Paul, Gerry Gibbs on camera with Moray Grant, operator, and Larry Pizer, focus. Frank Barkingham is in charge of stills, the latter is Lito Carruthers, with Jean Galt as assistant. Harry Hayward is make-up with Dave Aylott, Maude Churchill in charge of wardrobs with Mrs. Seaton as wardrobe mistress, and Gladys Weston is hairdresser. Sound supervisor is Harold King, and Percival Mackay is musical supervisor to the production.

John Baxter and "The Shipbuilders" unit are on Clydeside for the final exteriors on the George Blake story. Interiors on the production have already been completed. Morland Graham is the only member of the cast appearing in the present exteriors, Clive Brook having been up North earlier in the year for scenes in Kelvinside and in the shipyard.

Leslie and Elizabeth Hiscott have been taking every opportunity for exterior scenes in their new British National feature, which Brenda Bruce, screen newcomer, and Donald Stewart appearing with units of the American Army in interesting scenes. "Heaven Around the Corner," a musical which Fred Zelnik is producing with Maclean Rogers directing, is in the casting stage.

## FINAL SHOTS OF "TAWNY PIPIT"

Shooting continued last week at the Shepherd's Bush Studios on the Two Cities-Bernard Miles production, "The Tawny Pipit," in which Bernard Miles plays a leading role and co-directs with Charles Saunders.

Activities were mainly concentrated on those interior scenes which link up with the exterior sequences concerning the finding of the rare little birds and concentrated on them. A village effort to protect them. A reputation of ornithologists, headed by the Colonel (Bernard Miles, the Rector Kingsley (Christopher Steele) and Hazel (Rosamund John) descends upon Whitehall in search of the Ministry of Agriculture. Red tape and the Colonel's peppery temper provide some amusing comedy in these scenes.

# "FANNY" NOW CUTTING

CUTTER CHARLES KNOTT now takes over Gainsborough's "Fanny By Gaslight," which Anthony Asquith completed this week with country house exteriors in Hertfordshire. This new Gainsborough production, produced by Edward Black with Maurice Ostrer in charge of production, brings to the screen for the first time the seamy side of London in the 1870's. Adapted from Michael Sadleir's best-seller, it is the story of Fanny, illegitimate daughter of a Cabinet Minister, and her startling plan for happiness.

Phyllis Calvert has the title rôle of Fanny, reared in a Haymarket pleasure haunt. Stewart Granger plays her socialite lover, and James Mason, Lord Manderstoke, debauched rogue of the saucy "seventies." Young Jean Kent is a flighty Gaiety girl and delight of stage-door mashers. Other leading players include Wilfrid Lawson, Margaretta Scott, John Laurie, Stuart Lindsell, Nora Swinburne, Amy Veness, Cathleen Nesbitt, Helen Haye, Ann Wilton, Helen Goss and John Turnbull. Screenplay is by Doreen Montgomery, with revised dialogue by Aimee Stuart. "Fanny by Gaslight" will be handled by G.F.D.

## New Scottish Films

Seven new films dealing with the modern aspect of the Scottish way of living, for screening at home and abroad, are to be made at the instigation of the Scottish Home Department and the Scottish Section of the M. of I.

Paul Rotha is to produce films dealing with the hydro-electric scheme, the Highlands and Islands Medical Scheme, under which patients are, when necessary, flown from out-of-the-way islands to hospitals on the mainland; and juvenile delinquency. The other films deal with crofting, land reclamation, the Clyde shipyards, and the work of the health centres in town and country.

# Artistry and Technique in Studio Sets

## EDWARD CARRICK TALKS TO THE B.K.S.

THE combination of technical knowledge and artistic ability needed by the art director was the theme of a talk given by Edward Carrick at a recent meeting of the British Kinematograph Society. The President, A. G. D. West, introducing the lecturer, mentioned that his training had included wood engraving, plaster work, painting, and, since 1927, studio experience at Cricklewood, Ealing, Pinewood and at Ufa in addition to stage work.

The lecturer's first point was the type of drawing most useful, not only for the construction of a set, but for the information of the director, cameraman, and recordist. The camera may move around the set, and so about 20 views may be needed. There may be the artist's drawing of the set, or a line perspective; but these show only one view-point. An architectural plan is best for construction, but many directors could not read such a plan. A bird's-eye view, showing the set in perspective from above seemed to be most suitable.

Models were helpful to the cameraman, because he can see what is going to get in the way of the lights. Ceilings, often used in American films, get badly in the way of lights, and the cameraman will generally want to get rid of a ceiling.

### Sketches and Plans

Films deal with people rather than with backgrounds, and it is important to know where the people are to be. Sketches showing various views of a set, with actors in position, together with bird's-eye views, are really all that is needed, as far as director and cameraman are concerned.

From these sketches plans are prepared for the carpenters at ¼ in. per foot. Details of doors, windows, and other fittings must be prepared. Art directors should take more care than they do of details; films are made up of close-shots and medium-shots, with only an occasional long-shot.

When the plans have been completed the outline of the set is pinned out on the studio floor to show where it is to go. The positions of the cameras must also be marked. Walls may often be made removable, so that the camera may shoot from that direction. It is essential that the art director should know about camera angles, and the characteristics of different types of lenses. Anybody can put up the walls of a set; it is the things that are put on the walls and the things that are used that make a set individual. The art director should not leave the set dressing to the property man—it is the most important part of his job.

### Process Methods

The lecturer next dealt with various process methods, of all of which the art director must have a good knowledge. The strange thing about these methods is that if you mention them to the production manager he will always say: "You can't do that—it will waste a lot of time and cost a lot of money"; yet such processes were originally devised to save time and money, and if only the technical staff in the art department were to master the rudiments of all types of process shots, thousands of pounds would be saved during the year.

Slides were shown illustrating numerous examples of the various processes. In the Schüfftan process, a model—built possibly to a scale of 1 in. to the foot—is reflected in a mirror set at 54 deg.; in correct perspective with this model the set is built, and then part of the silvering of the mirror is scraped away to allow the camera to see the set.

The lecturer showed excellent examples of back-projection (used less than formerly) of glass-shots, and painted and photographic

*Continued on page 60*

# "Candlelight in Algeria"

Algiers has been reconstructed at Teddington where George King is making "Candlelight in Algeria," with James Mason and Carla Lehmann.

The opulent magnificence of the villas commandeered by the German Peace Commission and their "friends" during Vichy control, the florid luxury of the hotels stand side by side against the shabby contrast of the docks and waterside cafes, the tortuous winding streets and mysterious white walls of the Casbah.

This past week the vast rooms of the Hotel Mediterranee have been thronged with the Axis pleasure seekers as they filled them only a few months ago. Carla Lehmann, as an American girl, acting as cover for James Mason, in hiding as an escaping British prisoner-of-war, plays cat-and mouse with enemy agents against an exotic setting of bemedalled uniforms, beautiful women and romantic music

Christian de Maurin, as a young French cabaret singer, is a brilliant new discovery in a cast which includes Raymond Lovell, Enid Stamp-Taylor, Walter Rilla, Pamela Stirling, Lea Seidl, Hella Kurty, Leslie Bradley. The film is being made for British Lion Film Corporation distribution.

## DRAMATIC SCENES AT EALING

Tom Walls and Mervyn Johns appeared together this week in a poignant scene from Michael Balcon's problem drama, "The Half-way House," which Basil Dearden is directing at Ealing.

In this drama of human problems enacted in the shadows of a ghostly inn, the problem of the captain is how to reconcile himself to undeserved disgrace.

The rest of the week's shooting on "The Half-way House" set switched from room to room of the large composite of the inn's interiors, which has been constructed to facilitate quick and smooth "scene changing." Francoise Rosay, Esmond Knight, Alfred Drayton, Guy Middleton, and Sally Ann Howes as the inn's other guests, and Glynis Johns as the innkeeper's daughter, figured in the action.

## It's a Girl!

Micky McCarthy, first assistant to Director Basil Dearden on Michael Balcon's "The Half-way House," reports that the stork—three weeks overdue—arrived at the McCarthy household this week with a daughter, Antonia Carol. Cavalcanti, associate producer on the film, is to be godfather.

Vinten

Continued from page 59

# ARTISTRY AND TECHNIQUE IN STUDIO SETS

backgrounds. A backing may be painted on plain wood, placed 6 or 8 feet from the camera, cut away to show the action behind it. Photographic backings can be very good; one such backing had been enlarged by Autotype from a Leica shot to a 120 ft. backing, while for a backing of rocky strata a piece of coal was obliquely lit and photographed, then enlarged to 145 ft.

**Some Examples**

Slides showed some most elaborate sets designed by the lecturer. An interior of a submarine had to have all the controls to work. The whole set rocked to a pivot, with ½ in. elastic ropes to control its movement. A bowl rocker is the best type for interiors of cabins, because it rocks all ways. Steel scaffolding should be more used in the studio.

Painted shadows are produced by throwing an arc on the set and painting in the shadows. Their advantage is that subsidiary lighting does not affect them, but on the other hand they have to be repainted when the lighting is changed.

The lecturer stressed the necessity in studios for ample accommodation for flats, drapes, and properties. Often in British studios an elaborate set, after use, is dismantled, and ruined by being left in the open, or by being crowded up with other sets in a small bay, whereas many such sets could be re-used.

Studios should, too, have more space for lots; in American studios they will build English, Dutch, French, Malayan and other villages which are kept in repair, so that when a bit of such background is needed, the unit just goes and shoots it.

## Air-Sea Rescue Thrills

### "FOR THOSE IN PERIL"

The rescue of R.A.F. pilots shot down into the sea by enemy 'planes again formed the dramatic theme of the current week's shooting on Michael Balcon's epic film of Richard Hillary's story, "For Those in Peril," which Charles Crichton is directing.

Shot at sea, off the South Coast, enemy vessels, seeking to interfere with the rescue work, are shown speeding through the water to engage the R.A.F. launches.

*Morland Graham in a scene from THE SHIPBUILDERS (Br. National)*

### "The Silver Fleet."

Karl Grune and Clarence Elder are waiting news of the arrival of a school of whales which appears regularly around this time of the year off Caithness, for special sequences in Neill Gunn's "The Silver Fleet." The scenes are included in a dramatic incident where the fishermen find themselves unexpectedly surrounded by the mammals.

Michael Powell arrived in Canterbury last Monday to make a personal appearance with Roger Livesey at the Friars Cinema.

## ENGINE-ROOM SCENES IN "SAN DEMETRIO

AN elaborate s… of the engi… room of the … er, built fr… photographs and … e-prints s… plied by the si… owners … supervised at ev… stage of … construction by l… hief engine … Charles Pollard, … E., figured … this week's shoo… on Mich… Balcon's Merchan… vy epic, "… *Demetrio*, London … which—un… the direction of … rles Frend… now in its final … ks of prod… tion at Ealing St… os.

Walter Fitzgeral… as the ser… Pollard is at his … t shouting … structions as the … p, her engi… going full blast, s… s to evade … attention of the … rman poc… battleship, *Von S…heer*. Mer… Johns and Neville … Mapp as … engine-room staff … appeared … Fitzgerald in these … sequences.

## FILM DESIGN EXHIBITION

### John Bryan's Work

Art director John Bryan's orig… sketches for Gainsborough's "Fanny … Gaslight" will form part of an exhibi… of film designers' work at the Edinb… National Gallery from August 24 … September 16. The Edinburgh … Guild is staging the exhibition. … examples of Bryan's work will inc… his settings for the Gainsborough … tures "King Arthur was a Gentlem… "Time Flies" and "Millions Like U…

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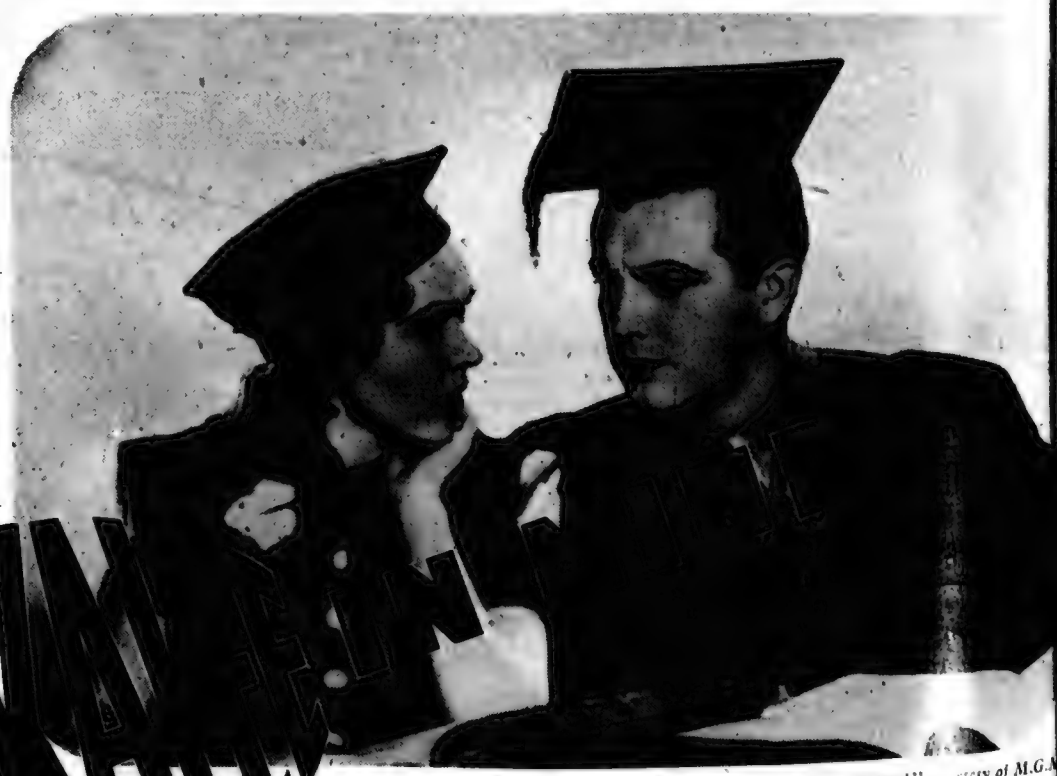

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# U.S. Sanctions Emergency Projectors

## SHOWING PICTURES IN THE WEST END

IT is interesting to discover that American Government Departments are regarding film entertainment as having a public value in maintaining morale. Else what reason is there for making projectors available in extreme cases of need when applications for domestic equipment are being turned down?

AMERICAN newspapers record the fact that Washington has given approval for the building of a hundred projectors to replace worn-out obsolete units for which necessary repair parts are not available. Work is starting on the projectors almost immediately so that they may be available as soon as possible.

MANUFACTURE of the apparatus is not allotted to one workshop, but is being distributed among manufacturers in proportion to the machines at present in use. Equipment includes sound systems, lamps and rectifiers, as well as actual projectors. The need for more 16-mm. projectors is being stressed, but these are wanted so that they may be used for Government Departments.

AFTER having been closed for 2½ years, the Everyman Theatre, Hampstead, has been reopened as a repertory kinema by that well-known London exhibitor Vincent W. Beecham. He has been in the business professionally for 24 years. For many years he ran the Bijou, Ventnor; Summerland, Muswell Hill; Electric Palace (now Embassy), Notting Hill Gate; Globe, Putney; the Boltons, South Kensington; and later acquired the Roxy, Westbourne Grove, which latterly he has leased. Although the Boltons is one of the smallest kinemas in existence (having fewer than 250 seats), Mr. Beecham is very proud of the fact that his staff includes two chief projectionists, and he considers that the wages bill of his "box" exceeds that of any other kinema of the size in the country. One of the chief operators concerned, H. Wade, who has served in the Merchant Navy and holds a marine engineer's certificate, corroborates this.

BOTH Vincent W. Beecham and H. Wade have some severe things to say about the shocking condition in which many films reach them. Perhaps it is because Mr. Wade has spent several years at sea away from the projector that he is more disposed to notice present-day delinquencies, but he asserts that films would not have been accepted in pre-war days in the condition they now arrive.

IT is the usual trouble of torn sprockets, signs of wear through jumped sprockets, unorthodox change-over signals and the like, and he makes the point that if there is anyone in the house who knows the first thing about projection they blame him for rotten projection, although, despite anything he can do to rectify the worst bits, the fault is someone else's. If he sends back a bundle of cut-out bits to the renters nothing is done about it, for apparently the renters are in as bad a plight as the exhibitors through staff difficulties.

MR. BEECHAM supplements this complaint by adding that films reach the hall as much as 1,000 feet short in 7,000, and this happens so often that he is now deliberately overbooking in order to make up the deficiency in running time. What he wants to know is where the missing lengths of film go.

J. BENSON.

POOL CARBONS

# ILFORD's DIRECTOR OF RESEARCH PASSES

## His Contributions to Photographic Science

**AN opportunity of surveying some of the most notable advances in the photographic world is given by the news of the death of F. F. Renwick, research director of Ilford, Ltd., whose life was devoted to a variety of experiments which produced remarkable results and enabled new products to become available for the use of photographers.**

An outstanding figure in contemporary photographic science has passed away, at the age of 66, in the person of F. F. Renwick, research director of Ilford, Ltd., who died on August 14 after a brief illness.

Mr. Renwick's association with the photographic industry in this country reached back to the turn of the century (he joined Ilford, Ltd., as a chemist in 1898), and during the 45 years which followed he made many important contributions to his subject. Possessing a versatile mind and an exceptionally retentive memory, he was able to turn the experience of those years to such account that at the time of his sudden death he was at the height of his powers.

### Organising Ability

From his earliest days his work brought him closely into touch with the Royal Photographic Society, before which he read many papers and took part in many discussions. He was largely responsible in 1920 for the creation of the Society's Scientific and Technical Group. He became president of the Society (1927-29).

That same administrative capacity stood him in good stead when, about the same period, the amalgamation of Ilford, Ltd., with many other British photographic firms was taking place. To him was entrusted the difficult task of co-ordinating the laboratory staffs and services of the companies concerned, and this he did with such effect as to build a substantial research organisation on the foundations which he had helped to lay in the earlier years of the century. In this he was no doubt aided by experience gained during a brief interlude in the United States in 1922-1925, when he directed the Redpath laboratory of the DuPont Film Manufacturing Corporation at Parlin, New Jersey.

He became F.I.C. in 1918, Hon. F.R.P.S. in 1922, and F.C.G.I. in 1930. In 1921 he was awarded the Progress Medal of the Royal Photographic Society, and in 1936 was the Society's Hurter and Driffield Memorial Lecturer. In 1938 he was awarded the Péligot Medal of the Société Française de Photographie in recognition of his services to photographic science.

### Renwick's Scientific Work

A detailed appraisal of Renwick's scientific work is not possible in our limited space, but in a brief review we may distinguish at least three recurrent themes. The first of these, photographic sensitometry and tone reproduction, with its fundamental problem of the significance and the measurement of photographic density, was to develop stage by stage throughout his working life. His early experimental researches on the absorption of light by scattering media, carried out at first alone and later with the co-operation of the late B. V. Storr and of O. F. Bloch (still happily with us), were marked by a care in execution and a degree of insight which cannot but excite our admiration when we remember the difficulties which, 30 years ago, attended the study of a subject still complex at the present day.

### Density Measurement

Arising from that work, he made, with W. B. Ferguson and D. E. Benson, the "F.R.B. Densitometer," which was to serve for many years as a primary standard for density measurement. Armed with this instrument, he turned his attention to the broader question of photographic tone reproduction. This led him naturally to consider the desirable sensitometric properties of photographic papers and to examine the stepped relationship which should subsist between the successive members of a family of papers of different contrasts. The fruits of this work are to be seen in present-day efforts to standardise the specification of paper contrast, and in the remarkable product, "Multigrade" paper—a paper of controllable contrast, for the introduction of which he was responsible little more than three years ago.

Next we should mention his contributions to the theory of the photographic latent image. In 1920 he advanced the view that the action of light is to coagulate minute particles of silver present in the sensitive grains of an emulsion, so as to form a centre large enough to act as a nucleus for develop-

*Continued on page 64*

# SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

## A Feature Run Under the Auspices of the "Kine." Company of Showmen

**THE merits of free passes in return for publicity services rendered has often been debated, and this age-old habit of showmanship seems lately to have come under suspicion. In the heyday of the circus it was the custom for the advance advertising manager to tour the district distributing publicity and free passes with a fairly generous hand, but the view now seems to be that, as the kinema is always with the community it serves, other means of gaining and keeping public attention are preferable. Like so many other things, it all depends upon circumstances. A complimentary ticket which will cement goodwill or bring in even half-a-dozen paying patrons, is often well worth while. The deciding factor seems to be the judgment and discretion of the advertiser.**

### *Bath's Yankee Beau*

TO give a stimulus to the screening of "Yankee Doodle Dandy" at the Beau Nash Picture House, Bath, during Bank Holiday week, manager A. H. Wooton sought the co-operation of his staff, and with their collaboration and enthusiasm turned the Beau Nash into a gala centre.

With a property horse, a jockey and nine of the girl staff in "Yankee Doodle" costumes and the front of the house dressed to correspond, the film had outstanding publicity and drew large houses.

Mr. Wooton had the staff photographed as a souvenir of a great and successful combination between staff and management, but unfortunately half the staff are in brilliant sunshine, while the second row are in the semi-darkness under the portico and can hardly be seen, so the photograph will not make a block for reproduction.

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### *The Queen Enthroned*

A "HOLIDAY QUEEN" competition was held at the Pilot Cinema, King's Lynn, with the "Stay-at-Home" suggestions of the Ministry, and manager A. H. Greaves is proud of the success it achieved.

Advertisements in the local Press brought an amazing number of entrants, which seemed to include all the aspiring Beauty Queens from the adjacent districts. Judging was done by the audience, the amount of applause tendered to each as she appeared on the stage being accounted the criterion of her success.

Final choice fell to Miss Betty Eagle, who was duly crowned with full pomp and ceremony by the Mayoress, who pronounced her as King's Lynn Queen for the Holiday Month.

The illustration which we printed in last week's issue shows how well arrangements were carried out, and Press reports prove how greatly crowded houses entered into appreciative co-operation each night of the competition week.

### *From the Cape*

AN elaborate tie-up with the military authorities for the showing of "One of Our Aircraft is Missing" was arranged by Eric Cohen, general manager in Cape Town for Western Province Cinemas, Ltd., and Peninsula Cinemas, Ltd. As the showing of the picture coincided with an intensive recruiting drive for local Ack-Ack units, banners were made and supplied by the theatres for this purpose.

Lobby displays were arranged of recruiting posters, and in return advertising material for the picture was displayed on recruiting booths. A big street parade of Ack-Ack units was held, all the vehicles bearing advertising for the film.

Finally, a large Army bomber "dive bombed" Cape Town, dropping recruiting leaflets, all bearing reference to the film.

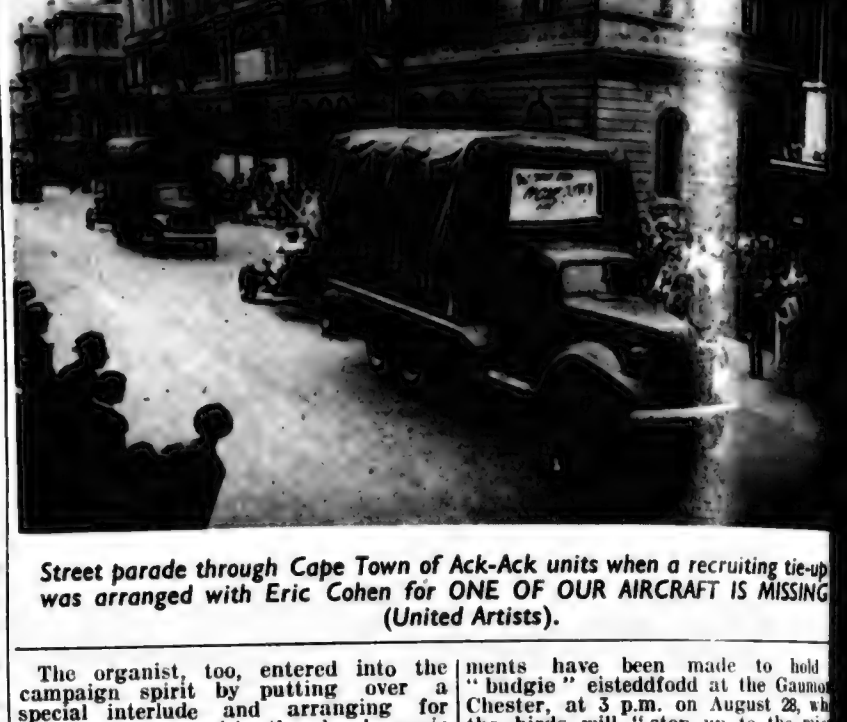
The military authorities are reported as very pleased with the results.

### *How He Worked!*

ANOTHER manager to make an outstanding display for "Yankee Doodle Dandy" was C. R. P. Crisp, of the Ritz, Barrow-in-Furness.

His work covered everything, both inside and outside the Ritz, which was gala dressed with streamers, panels, pennants, frames with coloured stills and posters. The window panes of the eight doors were pasted over with cut-outs, as also was the woodwork above the entrance.

The same idea was carried out in the foyer, good use being made of the pay-box and a kiosk, while the staff were duly arrayed in Uncle Sam hats, the usherettes also wearing aprons bearing the caption "I'm a Yankee Doodle Girl."



*Street parade through Cape Town of Ack-Ack units when a recruiting tie-up was arranged with Eric Cohen for ONE OF OUR AIRCRAFT IS MISSING (United Artists).*

The organist, too, entered into the campaign spirit by putting over a special interlude and arranging for window tie-ups with the local music dealers.

Mr. Crisp explains his inability to have his efforts photographed by saying "I tried to get a photo taken. One man had no film left, another wanted two guineas, and the newspaper photographer is in hospital."

### *Budgerigar Contest*

"HELLO, Beautiful!" Owners of budgerigars in the Chester district are being asked by R. W. Padgett, manager of the Gaumont Palace, Chester, to train their birds to say these two words with crisp precision. This is part of his exploitation scheme for "Hello, Beautiful," which will be featured at the Gaumont in the near future. "Budgies," as they are commonly called, are wonderful imitators, and with patient training can be persuaded to repeat sounds that can easily be interpreted into words. The words "Hello, Beautiful," are therefore the passwords to a £2 2s. prize. Arrangements have been made to hold "budgie" eisteddfodd at the Gaumont, Chester, at 3 p.m. on August 28, when the birds will "step up to the microphone," so that the audience will be able to hear them. The curator of the Chester Zoo will be the adjudicator.

### *"Hello, Beautiful" Tie-ups*

EXPLOITATION of pre-war standard with tie-ups and the usual trimmings was seen in Derby when "Hello, Beautiful" was featured on the Gaumont Palace programme. Manager Rupert Todd made full use of an unusual opportunity by the appearance at a local dance hall of George Elrick's band. The whole of the dance band were invited to a matinée performance and in return they played hit tunes from the film while Elrick made appropriate announcements on the mike. Further, the proprietor of the dance hall was persuaded to include in his Press announcements a statement to the effect that the musical numbers from the film would be played.

The Elrick angle was carried a step

*Part of the foyer display by Manager Edward Tyson at the Lonsdale, Carlisle, to exploit YANKEE DOODLE DANDY (Warner).*

Display arranged by R. W. Brown at the Ambassador, Bedminster, Bristol, for THE STORY OF STALINGRAD (Paramount).

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ather when the band appeared at the Rolls Royce factory lunch hour programme. Here the numbers were again dagged with suitable mike references. Messrs. Woolworth of Derby also co-operated with a window display of quad crowns, stills and announcement cards drawing attention to the song hits. Messrs. Wisher of Derby, too, displayed sheet music, cards and stills for a week, while a similar display was to be seen in the window of Messrs. Fould's music shop.

## Mirth at Middlesbrough

THE method of exploitation adopted by Norman Cox at the Hippodrome, Middlesbrough, for "The Meanest Man in the World" was by means of a series of novelty competitions which he ran for five nights in the pre-showing week.

Monday night was used to announce the competition, when he told his audience that to disprove the notion that he was the "Meanest Man in Middlesbrough" he would give prizes to the lucky patrons who were successful in contests fair to all.

In describing the events, he says "I did not consider it good policy to run a contest on the Monday night, so started on Tuesday night by giving free seats to persons who had in their possession a copy of the G.-B. pocket programme for August. Seven people had them. Wednesday's stunt aroused great interest. I asked for any lady who had with her the rent book—and paid up to date. One lady only complied with the condition and she received 5s. cash and a free seat. Much amusement was caused on Thursday night when I announced that there were four lucky tickets fastened under seats in the circle and four in the stalls. The prizes were free seats for some and cigarettes for others.

Friday night was Ladies' Night. Free seats were given to ladies who had more than eight red coupons left in their 1942-43 clothes ration book. A special prize was given to a lady for having some brown coupons left. The lucky seat scheme was adopted again on Saturday night and caused great excitement in the hunt for lucky tokens.

## The Witch's Cauldrons

MANAGER M. S. BOOTH, who earlier in his career won the £100 prize for "The Good Companions" competition, arranged an out-of-the-ordinary vestibule display for "I Married a Witch." This was on view to all patrons of the theatre and café and passers by the Odeon at Hereford. The title was displayed on black cauldrons, surmounted with a cut-out head of Veronica Lake, the Witch, with frogs, bats, beetles, cats, and a brandy bottle. Suitable notice boards completing the setting.

## The "Colonel" at Redhill

DETAILS of the exploitation for "Col. Blimp" at the Odeon, Redhill, are sent by Manager J. Alexander.

The main angle of the campaign was the co-operation afforded by the local War Savings Committee. Being a member of the publicity committee in the district, Mr. Alexander was in the fortunate position of being able to demonstrate the advantages of tying up their efforts with his film. As a result, the committee placed at his disposal the whole of their window at the Savings Centre, which was used to display stills, art posters and tie-up posters on the lines . . . "The 1939 soldier with 1902 ideas. . . . Develop 1943 ideas . . . invest every penny you can in War Savings." The committee also have a large display cabinet situated close to the theatre, and this, too, was used to show posters and stills urging the public not to be a "Blimp." . . . "War Savings are the modern method of helping the war effort." The savings committee, on their own initiative, also arranged for similar displays in the showrooms of the Electricity Department and the Gas Department.

A further tie-up was arranged with the local branch of the Pelican Libraries which was able to obtain a limited supply of Low's cartoons in Penguin form, and their window for the two weeks previous to playdate was devoted to the tie-up.

## Chorley Chortles

AN intensive campaign which included everything that most other exhibitors have done and a few that others had not thought of was carried out by W. L. Huish at the Plaza, Chorley, to boost his screening of "Yankee Doodle Dandy."

With outsize Press announcements, specially prepared slides, the trailer run for two weeks instead of the usual seven days, the renting of an empty shop for display, a 30-ft. banner outside the kinema for ten days, and a fine foyer display which utilised the large wall mirror in addition to a tie-up with Woolworth's, all assisted in calling attention to the film and bringing in record business.

## On Stage and Screen

IN connection with the screening of "The Gentle Sex" at the Odeon, Bury St. Edmunds, a contingent of the A.T.S. attended the theatre to view the film.

A party of them, about 100 strong, marched through the streets, headed by their brass band of nearly 40 players, who went on the stage upon their arrival at the theatre, when Relief Manager C. F. Raper introduced Chief Commander H. Sutton Vane to the audience.

The band's performance aroused considerable local enthusiasm, especially as eight of the players actually played in the band which appeared in the film of "The Gentle Sex."

## Packed with Punch

IN his endeavour to create a display worth talking about, Edward Tyson literally packed his foyer with everything appropriate for the exploitation of "Yankee Doodle Dandy" when it was due for showing at the Lonsdale, Carlisle.

The full area of this display was 33 ft. long by 14 ft. high, 6-ft. figures of Uncle Sam and John Bull predominant in the massed array of other cut-out heads, apt notices, stills, flags and bunting.

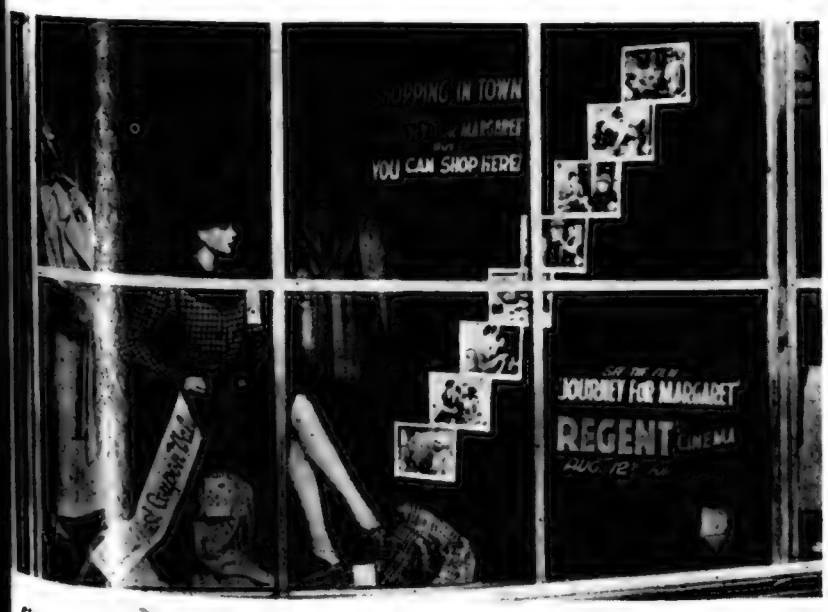
Mr. Tyson's idea behind this exploitation was to stress the need for the two great English-speaking nations of the world to be partners not only now but after the war. American soldiers who saw this display remarked: "Oh boy, if that only came true there would be no more wars."

The outside display included a huge streamer 36 ft. in length stretched between the flag-poles on which the Stars and Stripes and the Union Jack were flying. The Stars and Stripes were also draped round the pay-box with a large cut-out of James Cagney in front dominating the entire display.

## Avengement

THE focal point of a fine display arranged for "The Story of Stalingrad" by Manager R. W. Brown at the Ambassador, Bedminster, Bristol, was the destruction of the Wolf of Berchtesgaden by the avenging arrows of the United Nations.

The display was built in one corner of the foyer of the theatre, in a position where it faced the entrance doors. The centre, dressed with the Soviet and British flags, showed Hitler in the form of a wolf, yelping in fear as he struggled




Shop window tie-up arranged by C. P. Lucas for publicising JOURNEY FOR MARGARET (M-G-M) when shown at the New Regent, Liverpool.

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*How the wall mirror in the foyer of the Plaza, Chorley, was utilised in the display for YANKEE DOODLE DANDY (Warner) by W. L. Huish, manager.*

to escape from three long arrows, one bearing the Union Jack, one the Stars and Stripes, and the other the Hammer and Sickle, which from different directions converged to a point where they were poised over his back ready to give him the *coup de grace*. At the sides were large photographs of Churchill and Stalin, while on the walls above hung the Soviet, American and British national flags.

## Margaret's Journey

WINDOW displays of a simple but effective nature dressed to attract attention to the screening of "Journey for Margaret" brought C. P. Lucas, manager of the New Regent, Old Swan, Liverpool, a record three days' business.

These displays were arranged with the active co-operation of Sturla's Stores and the Co-operative Stores, where stills were carefully intermingled with choice examples of women's wear and notices well designed and aptly worded.

One large display card was worded as follows—"Shopping in town is a 'Journey for Margaret,' but *you* can shop here." The other card bore the following—"See the film 'Journey for Margaret.' Showing at the New Regent, Thursday, August 12."

## Permanent Panels

THE "leader" at the head of our Showmanship pages in a recent issue, in which it was suggested that blank panels on the front of a theatre might be turned to good advertising use by getting a signwriter to fill them with a more or less permanent slogan, has moved that lively showman, Eddy G. Clifton, of the Alexandra Theatre, Newton Abbot, to write telling us he has already done something of the kind at his present hall. It is true that, whereas our suggestion was intended to refer mainly to tile or concrete panels forming part of the frontage of the premises, Mr. Clifton has adapted the idea to moulding-framed panels on a former 48-sheet board above the entrance to his hall (as several other managers have done—*vide* reports in this section from time to time), but the notion is as good either way, and we congratulate our astute correspondent upon putting it into practice before we published the hint. He adds that the wording of these panels is changed now and then. He is also keeping a keen eye on the stage end of the auditorium by rearranging the existing drapes and "legs" and using available bits of scenery to achieve periodic change in the appearance of the screen surroundings, with excellent results. Many people think that these little touches of showmanship escape the notice of patrons, but Mr. Clifton has found that this is not the case, for people have commented to him on the good effect he achieves. With means of publicity and presentation so much restricted by unavoidable conditions, anything of this kind which will keep the house fresh and interesting is worth while. Congratulations and greetings to you, Mr. Clifton! Keep on with the good work!

## Steady Showmanship

MANAGER J. SAIT, of the Upton Park Carlton, is no flash-in-the-pan showman. While he may not run campaigns every week, he keeps up a steady stream of schemes and ideas which prevents Upton Parkers from overlooking his existence and gently stimulates business at opportune moments. His arrangements for "Yankee Doodle Dandy" (Warner) included the perambulation of a lad dressed in Uncle Sam kit round the neighbourhood, not forgetting John Lewis's, in the main street, where there was a fine window display dealing with the film, and U.S.A. flags (lent by the trader) outside. Here the costumed boy had only to stop and point for all the people queueing up around to look round and stare. An even neater idea, however, was the writing of a parody of the words of the theme song. These were flashed on the screen while the organist played the tune, and the audience naturally took it up and roared out the song, thus impressing the film on its collective mind.

During the showing of "The Bells Go Down" (U.A.) the N.F.S. took a collection, but I was astonished to learn from Mr. Sait that they declined to lend him any of their equipment (for the display of which he has ample vestibule space). This seems a chance missed—by the Fire Fighters. "In Which We Serve" (British Lion) provided the reason for a link with the Royal National Lifeboat Institution, who provided models, bunting, lifebelts, etc., and were glad to be able to take a collection

## Brighter Brixton

NO one entering the Brixton Astoria recently could have failed to be aware that the G.F.D. film, "The Life and Death of Colonel Blimp," was to be screened there, for the display dealing with this picture of a martial lifetime began at the arch leading to the stalls and was carried right through the spacious fountain court which every stalls patron must traverse on the way in. First the decorative arch itself had been neatly camouflaged with fabric, on the uprights of which was painted a brace of soldiers, one of the Boer War era, the other of more recent vintage, while over the top was a representation of a streaky blue sky across which raced squadrons of warplanes dropping destruction in their flight, with the name of the film appearing prominently across the middle. Above this decoration was hung a 3-ft. portrait head (admirably painted) of the redoubtable Colonel in his declining years. Through the archway could be seen red-coated sentries apparently on duty in sentry boxes flanking the central fountain, which had been appropriately decorated with drums round the sides and another at top. In front of the fountain was a cut out (almost life size) of two men duelling, and round the three other sides were placed small battlefield scenes of the three periods (1899-1901, 1914-1918 and 1939-43) dealt with in the story. Hanging overhead was a barrage balloon bearing the features of Blimp—a subtle pun. Behind all this a large "cloth bule, and on this app ed a represent tion of the early ep in the film which men of the r ar Army bur in upon the ancient or while he taking a Turkish ba At the to amid clouds of steam. e insets sho ing more battle scene The sentries boxes were, in fact, d ised pillars which the art depart had paint the soldiers in their s ers. Manag Edward Ball told m whole of t preliminary work (pi the canva draping flags, etc.) ha n carried o by the theatre staff er the supe vision of his clever stant, Claud Herold, and the scene re then add to the fabric by arti The greate credit is due to all cerned for admirable piece of pub ty work whi must have entailed con rable thoug and labour.


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*Cauldrons used in the foyer of the Odeon, Hereford, by Manager M. S. Booth, in his display for I MARRIED A WITCH (United Artists).*

## F. F. RENWICK's VALUABLE RESEARCH

*Continued from page 61*

ment. The modern theory of solids, the hands of Gurney and Mott, has provided a more detailed and somewhat different picture of exactly what happens, but there are striking points similarity between the two theories.

Renwick's third theme, which dates from the second decade of the century was his quest for a photographic material which, by containing fluorescent substances, would have a great enhanced sensitivity to X-rays. Ordinary photographic emulsions are sensitive X-rays, but absorb very little of the radiation and allow by far the greater part to pass through unused. Renwick efforts were crowned with success after a prolonged study of X-ray fluorescence when he discovered and put to use the remarkably powerful fluorescence, under X-rays, of complexes of lead sulphate and barium sulphate. These complexes are used to form very efficient and relatively cheap X-ray intensifying media in "Kryptoscreen" paper and "Brytex" intensifying leaves.

Renwick was educated at the City London School and the Central Technical College of the City and Guilds of London Institute, where he studied under H. Armstrong in 1893-1896. Becoming A.C.G.I. in 1896, he was awarded the Institute Scholarship and the Leathersellers' Research Fellowship which he held for a year. With this chemical background to his photographic work, he became thoroughly familiar with sensitisers and with the complexities of the modern photographic emulsion; but the more remarkable was his clear insight into some of the attendant physical problems. The combination gave him a rare understanding in discussion which will be sorely missed


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# RELEASES FOR SEPTEMBER 20

## Compiled by A. W. OWEN

### "DU BARRY WAS A LADY" (M-G-M)

...t.—U. Length, 9,057 ft. Reg. No. F.6538. Reviewed in KINE. July 22, 1943.
...s.—Red Skelton, Lucille Ball.
...SPHERE.—Musical comedy extravaganza based on Cole Porter's stage success, portrayed in Technicolor.
...N.—"Valse Bohemienne," No. 1 of "Four Characteristic Valses," Coleridge-Taylor (Ascherberg), with adaptation from the piano-solo copy.
...-SYNC.—As organ, recorded on H.M.V. B.8378 by the New Light Symphony Orchestra.

### "BOSS OF BIG TOWN" (Pathé)

...t. A. Length, 5,803 ft. Reg. No. F.6517. Reviewed in KINE. July 8, 1943.
...s.—John Litel, Florence Rice.
...SPHERE.—Romantic melodrama of a ...lwart market manager's bitter but successful battle against the secret ...rganiser of a food racket.
...N.—"Gipsy Baron" Overture, Strauss, excerpts, with adaptation from the piano-solo copy.
...-SYNC.—As organ, recorded on H.M.V. D.B.3650 by the London Symphony Orchestra.

### "MURDER IN TIMES SQUARE" (Columbia)

...t. A. Length, 5,781 ft. Reg. No. F.6542. Reviewed in KINE. July 22, 1943.
...s.—Edmund Lowe, Marguerite Chapman.
ATMOSPHERE.—Mystery murder melodrama in stage settings, with an actor and a Broadway vagrant as the chief personalities.
ORGAN.—"King Lear," dramatic incidental, Rust (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1058 by the London Concert Orchestra.

### "LITTLE JOE THE WRANGLER" (G.F.D.)

CERT. U. Length 5,468 ft. Reg. No. F.6528. Reviewed in KINE. July 15, 1943.
STARS.—Johnny Mack Brown.
ATMOSPHERE.—Full-blooded Western melodrama describing the hectic clearing up of a racketeer mining community.
ORGAN.—"Morning, Noon and Night" Overture, Suppé (Hawkes), finale allegro only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia L.X.865 by Sir T. Beecham and the London Philharmonic Orchestra.

### New Records for the Non-Sync. Library

The "Grieg" Centenary, which was on June 15 this year, was duly noted by the B.B.C. and some kinema organists, Non-sync. theatres might buy two or three records of the more popular numbers with advantage for occasional use in contrasting programmes. I suggest "Morning," "Anitra's Dance," H.M.V. C.2933 and 4, and "Homage March," No. 3 (Op. 56), H.M.V. C.2711, all Symphony Orchestra recordings.


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### Organ Reopenings at Grantham and Dartford

Madame de Jong is having a "busman's" holiday from the West End Rialto by acting as guest organist for Medway Kinemas last week at the State, Grantham, and this week at the State, Dartford. Both these Compton organs have been "silent" for a period, and the managers of both theatres gave excellent publicity to the reopenings, and Madame has done her utmost to prove that the patrons of these theatres will respond to a well-thought-out and contrasted interlude. In fact, manager Richmond at the State, Dartford, was so enthusiastic about the reception given to Madame de Jong that he gave me a personal 'phone call to tell me about it, knowing my interest in these reopening tests which are being extensively tried out both in suburban London and in the provincial areas, presumably as a guide to future action during the coming autumn and winter.

The interlude mentioned above consisted of a medley of famous old nautical songs dating from many years ago till the present period, followed by Handel's "Largo," the "Warsaw Concerto," which still seems to be more popular than ever when really well performed and presented. This in turn was followed by a "sing-song," also contrasted to please everyone. It was a safe programme, and Madame's personality and performance resulted in pleasure to herself and good returns at the box-office. I sincerely hope other guest organists will be engaged at frequent intervals at both kinemas, for silent organs are neither good for exhibitors or organists. Madame de Jong will return to London at the conclusion of the "Colonel Blimp" film run at the Rialto.

(*Continued from page 66*)

| DATE. | TIME. | PLACE. | TITLE OF FILMS. | SHOWN BY. | STARS. | CERT. |
|---|---|---|---|---|---|---|
| | | **NEWCASTLE** | | | | |
| ...s., Aug. 31 | 10.30 a.m. | Haymarket | King's Row | Warner | Robert Cumings | A |
| " 31 | 10.30 a.m. | Essoldo | Dixie | Paramount | Bing Crosby | U |
| " 31 | 10.45 a.m. | Queen's Hall | Hers to Hold | G.F.D. | Deanna Durbin | U |
| ...l., " 31 | 10.45 a.m. | Grainger | I'll Sell My Life | Renown | Rose Hobart | — |
| ...l., Sept. 1 | 10.45 a.m. | Essoldo | White Captive | G.F.D. | Maria Montez | A |
| " 1 | 10.45 a.m. | Stoll | A Gentle Gangster | British Lion | Barton MacLane | — |
| " 3 | 10.30 a.m. | Haymarket | The Night Invader | Warner | Anne Crawford | A |
| " 3 | 10.45 a.m. | Essoldo | All by Myself | G.F.D. | Rosemary Lane | U |
| | | **NOTTINGHAM** | | | | |
| ...s., Aug. 31 | 10.45 a.m. | Scala | White Captive | G.F.D. | Maria Montez | A |
| ...l., Sept. 1 | 10.45 a.m. | Carlton | Now, Voyager | Warner | Bette Davis | A |
| " 1 | 10.45 a.m. | Scala | Hers to Hold | G.F.D. | Deanna Durbin | U |
| ...r., " 2 | 10.30 a.m. | Elite | Call of the Canyon | British Lion | Gene Autry | U |
| " 3 | 10.30 a.m. | Carlton | Kings Row | Warner | Robert Cumings | A |
| " 3 | 10.45 a.m. | News Theatre | All by Myself | G.F.D. | Rosemary Lane | U |
| | | **SHEFFIELD** | | | | |
| ...s., Aug. 31 | 10.30 a.m. | Hippodrome | Steel Against the Sky | Warner | Alexis Smith | A |
| " 31 | 10.30 a.m. | Cinema House | Stage to Chino | R-K-O Radio | George O'Brien | U |
| ...l., " 31 | 10.30 a.m. | Union Street | My Friend Flicka | 20th Century-Fox | Roddy MacDowall | U |
| ...l., Sept. 1 | 10.30 a.m. | Regent | The Four Feathers | Ealing Distribution | Ralph Richardson | A |
| " 1 | 10.45 a.m. | Union Street | Call of the Canyon | British Lion | Gene Autry | U |
| " 3 | 10.30 a.m. | Hippodrome | The Night Invader | Warner | Anne Crawford | A |
| " 3 | 10.45 a.m. | Regent | A Gentle Gangster | British Lion | Barton MacLane | — |
| " 3 | 10.30 a.m. | Union Street | Coney Island | 20th Century-Fox | Betty Grable | U |

# FORTHCOMING TRADE SHOWS

| Date. | Time. | Place. | Title of Films. | Shown By. | Stars. |
|---|---|---|---|---|---|
| | | **LONDON.** | | | |
| Thur., Aug. 26 | 3 p.m. | G.B. Private Th. | Pluck of the Irish | Anglo-American | James Ca... |
| ,, ,, 26 | 11 a.m. | Studio One | A Gentle Gangster | British Lion | Barton M...ane |
| Fri., ,, 27 | 11 a.m.... | G.B. Private Th. | Dark Journey | Anglo-American | Vivien Le... |
| ,, ,, 27 | 10.30 a.m. | Own Private Th. | 12 Shorts | Paramount | |
| ,, ,, 27 | 2.30 p.m. | Cambridge | Schwiek's New Adventures | Eden Films | Lloyd Pea... |
| Tues., ,, 31 | 10.30 a.m. | Rialto | Romance of the Rockies | New Realm | |
| ,, ,, 31 | 10.30 a.m. | Rialto | Strange to Relate | New Realm | |
| ,, ,, 31 | 10.30 a.m. | Own Private Th. | Alaska Highway | Paramount | Richard A... |
| ,, ,, 31 | 2.30 p.m. | G.B. Private Th. | The Show Goes On | Equity British | Gracie Fie... |
| | | **BELFAST.** | | | |
| Wed., Sept. 1 | 10.45 a.m. | Classic | Hers to Hold | G.F.D. | Deanna Du...in |
| Thur., ,, 2 | 10.45 a.m. | Classic | The More the Merrier | Columbia | Jean Arthu... |
| | | **BIRMINGHAM.** | | | |
| Tues., Aug. 31 | 10.30 a.m. | Futurist | Salute to the Marines | M-G-M | Wallace Be... |
| ,, ,, 31 | 10.30 a.m. | Scala | Dixie | Paramount | Bing Crosby... |
| ,, ,, 31 | 10.30 a.m. | Forum | The Night Invader | Warner | Anne Craw...d |
| Wed., Sept. 1 | 10.30 a.m. | Scala | Hers to Hold | G.F.D. | Deanna Du...in |
| ,, ,, 1 | 10.30 a.m. | Forum | A Gentle Gangster | British Lion | Barton Mac...ane |
| Fri., ,, 3 | 10.30 a.m. | Scala | All by Myself | G.F.D. | Rosemary ...ne |
| ,, ,, 3 | 10.30 a.m. | Forum | Now, Voyager | Warner | Bette Davis |
| | | **BRISTOL.** | | | |
| Tues., Aug. 31 | 10.45 a.m. | Odeon | Coney Island | 20th Century-Fox | Betty Grab... |
| | | **CARDIFF.** | | | |
| Tues., Aug. 31 | 10.45 a.m. | Park Hall | White Captive | G.F.D. | Maria Monte... |
| ,, ,, 31 | 10.30 a.m. | Olympia | King's Row | Warner | Robert Cummings |
| ,, ,, 31 | 10.45 a.m. | Odeon | Call of the Canyon | British Lion | Gene Autry |
| Fri., Sept. 3 | 10.45 a.m. | Park Hall | Salute to the Marines | M-G-M | Wallace Beery |
| ,, ,, 3 | 10.30 a.m. | Odeon | Dixie | Paramount | Bing Crosby |
| ,, ,, 3 | 10.45 a.m. | Empire | Hers to Hold | G.F.D. | Deanna Durbin |
| ,, ,, 3 | 10.30 a.m. | Olympia | The Night Invader | Warner | Anne Crawford |
| ,, ,, 3 | 10.45 a.m. | Capitol | A Gentle Gangster | British Lion | Barton MacLane |
| | | **GLASGOW.** | | | |
| Tues., Aug. 31 | 10.30 a.m. | Regal | A Gentle Gangster | British Lion | Barton MacLane |
| Wed., Sept. 1 | 10.45 a.m. | La Scala | They Met in the Dark | G.F.D. | Joyce Howard |
| Thur., ,, 2 | 10.45 a.m. | La Scala | White Captive | G.F.D. | Maria Montez... |
| Fri., ,, 3 | 10.45 a.m. | New Savoy | Hers to Hold | G.F.D. | Deanna Durbin |
| ,, ,, 3 | 10.30 a.m. | Regal | King's Row | Warner | Robert Cumings |
| | | **LEEDS.** | | | |
| Tues., Aug. 31 | 10.30 a.m. | Tower | Stage to Chino | RKO-Radio | George O'Brien |
| ,, ,, 31 | 10.30 a.m. | Ritz | The Four Feathers | Ealing Distribution | Ralph Richardson |
| Wed., Sept. 1 | 10.30 a.m. | Ritz | The Night Invader | Warner | Anne Crawford |
| ,, ,, 1 | 10.45 a.m. | Tower | White Captive | G.F.D. | Maria Montez... |
| Thurs., ,, 2 | 10.45 a.m. | Tower | They Met in the Dark | Warner | Joyce Howard |
| ,, ,, 2 | 10.30 a.m. | Ritz | A Gentle Gangster | British Lion | Barton MacLane |
| Fri., ,, 3 | 10.45 a.m. | Tower | My Friend Flicka | 20th Century-Fox | Roddy Macdowall |
| ,, ,, 3 | 10.45 a.m. | Scala | Hers to Hold | G.F.D. | Deanna Durbin |
| ,, ,, 3 | 10.30 a.m. | Ritz | Steel Against the Sky | Warner | Alexis Smith |
| | | **LIVERPOOL** | | | |
| Tues., Aug. 31 | 11 a.m. | Majestic | I Escaped from the Gestapo | Pathe | |
| Wed., Sept. 1 | 10.45 a.m. | Scala | White Captive | G.F.D. | Maria Montez... |
| ,, ,, 1 | 10.30 a.m. | Forum | King's Row | Warner | Robert Cumings |
| Thurs., Sept. 2 | 10.45 a.m. | Trocadero | Hers to Hold | G.F.D. | Deanna Durbin |
| ,, ,, 2 | 10.30 a.m. | Forum | Now, Voyager | Warner | Bette Davis |
| | | **MANCHESTER** | | | |
| Tues., Aug. 31 | 10.45 a.m. | Gaiety | They Met in the Dark | G.F.D. | Joyce Howard |
| ,, ,, 31 | 10.45 a.m. & 2.30 p.m. | Own Private Th. | Now, Voyager | Warner | Bette Davis |
| Wed., Sept. 1 | 10.45 a.m. | Gaumont | Hers to Hold | G.F.D. | Deanna Durbin |
| ,, ,, 3 | 10.45 a.m. | Gaiety | All by Myself | G.F.D. | Rosemary Lane |
| ,, ,, 3 | 11 a.m. & 2.30 p.m. | Own Private Th. | The Night Invader | Warner | Anne Crawford |
| ,, ,, 3 | 10.45 a.m. | Gaumont | A Gentle Gangster | British Lion | Barton MacLane |

(*Continued at foot of page 65*)

## CLASSIFIED ADVERTISEMENTS—(*Continued from page 67*)

### FOR SALE AND WANTED

GEORGE PALMER OFFERS
2 KALEE VULCAN H.I.
MOTOR-FEED ARCS,
2 10-IN. HANS GOERTZ,
2 8-IN. A.C. ARCS,
2 KALEE 8-IN. M.L. ARCS,
ARC JAWS, PEERLESS,
DITTO H.I. KALEE AND I.H.C.
ARC LEADS, 60 AND 100 AMPS.,
2 4¾-IN. T.T. HOBSON LENSES,
2 5¼-IN. T.T. HOBSON LENSES,
2 6½-IN. ROSS LENSES,
SPROCKETS FOR SIMPLEX,
TOP, BOTTOM AND INTER., 2 MODELS,
DITTO KALEE 6, 7, 8, and 11,
DITTO ERNEMANN.
GEORGE PALMER,
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

URGENTLY wanted, one or more Rectifier Valves (Phillips No. 1738) to keep us open.—Martin, Regal Kinema, Portland, Dorset. ('Phone: 2137.)

WANTED, old B.T.H. Talkie Gear, also B.T.H. Universal Base, with or without mechanism; good price paid.—X., Box 538, Kinematograph Weekly.

BOMB, BLAST, FIREPROOF SAFES to protect your valuables, books, etc. Prices from £3 10s. to £21, according to size. Over 2,000 sold. Write for leaflet, 1d. —K. Cretebond, Ltd., 13, Orange Street, London, W.C.2.

WANTED, Rotary Converter, any size. Mail us nameplate details.—Hull, 221, City Road, London, E.C.1.

KALEE No. 8 Arc Lamps, in perfect order, complete with water-cooled mirrors, for immediate sale. — Further particulars and to view apply, Manager, Coliseum, Spital Hill, Sheffield, 4.

WANTED to buy, Kinema Seats (complete), Screen Tabs, Stage Curtains and Equipment, all Accessories, etc., including music stands, rostrum, grand piano and organ.—Full particulars to "The Rose and Crown," Crooms Hill, S.E.10.

### KINEMAS FOR SALE

FOR disposal, two modern Freehold Kinemas seating 500; excellent going concern; also several Leasehold Northern Kinemas; premiums required.—Particulars for the above will only be given to principals applying with usual bankers' references to B. Jackson, F.V.A., Kinema Agent, 8, Imperial Arcade Buildings, Western Road, Brighton.

SEVERAL London Halls for sale, on basis of three years' purchase (owner retiring on account of bad health).—Purchaser's own accountants verify trading figures. All excellent propositions, which could be easily improved by personal attention and individual development. All applications to "The Rose and Crown," Crooms Hill, Greenwich, S.E.10.

FOR Sale, first-class Kinema, 500-seater, up to date and in beautiful order throughout; excellent, sound proposition; owner retiring; principals only. Price freehold, including all furnishings and equipment, £13,500; no offers.—Parties, H., Box 523, Kinematograph Weekly.

KINEMA in Manchester area, seating 950; possession early 1944; principals only need apply. Price £10,000.—M., Box 552, Kinematograph Weekly.

### KINEMAS WANTED

SOUTH COAST.—Enterprising e... tor requires one or more kinemas... district or town; ample funds ava... Will owners kindly communicate... vately with B. Jackson, F.V.A., 8... perial Arcade Buildings, Western ... Brighton.

**E. G. TURNE...**
*... supplies cinema scree...*
**TAKING ALL WAR RIS...**
*ON HIRE MAINTENANCE*
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*Telephone: LARKWOOD 1061-...*

**J. ROWLAND SALES LTD...**
*Estate Agents, Valuers and Consultants to the Cinema Industry.*
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We disposed of more Cinemas and Theatres last month than in any ... months since 19... Now is the time to sell *your* Theatre. Consult us and be sure of Reliability, Efficie... and Integrity. "Tempus Fugit." *Managing Director*: J. Rowland Sales.

## FINANCIAL

BUSINESS man will invest in suitable cinema. Position required. Would also rent and place own Lafleur theatre organ. Sound proposition only required. —L. Box 536, Kinematograph Weekly.

GENTLEMAN will invest £1,000 in cinema with position as Manager.—O., Box 554, Kinematograph Weekly.

## SITUATIONS VACANT

**Some of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act; or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."**

CARDIFF and West of England Territory.—Leading independent Renters are prepared to finance capable man to open branch exchange in Cardiff. Substantial results and independence certain for right type of man with initiative.—Write in confidence to L., Box 534, Kinematograph Weekly.

MANAGER, experienced and conscientious worker, required for modern repertory kinema; excellent position for suitable man.—Full details of experience, age, etc., to W., Box 537, Kinematograph Weekly.

MANAGER-OPERATOR. — One who understands the box and is anxious to learn management. Salary £8 10s. p.w. to commence for the right persons. (Two vacancies.) London area. Full particulars, in confidence, to K., M. Box 550, Kinematograph Weekly.

CHIEF Projectionist; B.T.H. sound and projectors; Sundays and one matinée weekly.—Wages required and refs. to Hall, Wells, Somerset.

CHIEF Operator required for independent hall in Southport, Lancs; must be exempt.—Apply, with full particulars, L. Box 495, Kinematograph Weekly.

OPERATORS, ALL GRADES, FOR CINEMAS IN AND AROUND LONDON; PERMANENT POSITIONS, WITH GOOD WAGES AND WORKING CONDITIONS. — APPLICATIONS IN CONFIDENCE.—APPLY, L., BOX 452, KINEMATOGRAPH WEEKLY.

CHIEF Operator-Electrician required for independent hall, North Wales seaside resort; must be exempt; safe, comfortable, permanent position. Also vacancy for Second Operator.—Apply, giving references and wage required, to L. Box 539, Kinematograph Weekly.

CHIEF Operator required (exempt military service). Top wages to right man; 44-hour week.—News Theatre, Bournemouth.

PROJECTIONISTS: CHIEF, SECOND, AND RELIEF.—Vacancies for men or women of good character and experience in nice kinemas in delightful surroundings; permanent, progressive positions.—Full particulars to Wilmot-Carlton, ROYAL CINEMA, ROYAL LEAMINGTON SPA.

NATIONAL Service.—Kinema Chief Operator-Managers and Operators of first-class experience required for positions throughout country.—Write, giving full details, to Cinema Control, Dept. of National Service Entertainment, Theatre Royal, Drury Lane, W.C.2.

WANTED for London, reliable Chief Operator; easy equipment and a comfortable position with first-class wages to one who is looking for a permanent position.—Applications, in confidence, stating usual particulars and position regarding military service, to D., Box 7, Kinematograph Weekly.

PROJECTIONISTS, Chiefs, wanted for Moorgate Circuit, in Newcastle-on-Tyne and Northumberland; good money and permanent positions to right men.—Apply, with all particulars and copies of references, to General Manager, Tatler Chambers, Northumberland Street, Newcastle-on-Tyne.

EXPERIENCED Chiefs and Second Projectionists required for kinemas within fifty miles of London. Permanent and progressive posts for the right type of men.—Write, stating full particulars and experience, references, salary required, T., to T., Box 559, Kinematograph Weekly.


To EXHIBITORS and OTHERS

MESSRS.

# HARRIS & GILLOW

CINEMA THEATRE AGENTS & VALUERS

require for important Industrial Concern

# CINEMAS

in London, Key Cities or good Provincial Towns.

Must be first-class properties with good capacities. Consideration will be given only to those whose Owners are prepared to disclose in confidence past and present business.

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CHIEF AND SECOND OPERATORS REQUIRED (GOOD SECOND AND THIRD MIGHT SUIT); GOOD WAGES; COMFORTABLE, PERMANENT POSITIONS.—44, SOUTHBANK ROAD, COVENTRY.

A COMPETENT Comptometer Operator, also experienced Barring Clerk, required by a major film renting company evacuated about 20 miles outside London. —S., Box 558, Kinematograph Weekly.

OPERATORS wanted, Camberwell, Hesne Hill, East Ham, Forest Gate. Give full particulars of experience.—Apply, Wiffen, Golden Domes, Camberwell Green, London, S.E.5.

WANTED, FIRST AND SECOND OPERATORS; VERY COMFORTABLE POSITIONS, NOT FAR FROM THE WEST END. — ALL PARTICULARS, MANAGER, PLAZA, QUEENSBURY, EDGWARE. 'PHONE: EDGWARE 4209.

SECOND Operator wanted, able relieve Chief at times; RCA and Simplex; small independent kinema, Surrey.—Send full details to Director, Star Hotel, Chessington, Surrey.

WANTED, Second Operator, exempt Service.—State experience and salary desired, by letter only, to John F. Ash, Green Domino, Leatherhead, Surrey.

OPPORTUNITY occurs for Operators of various grades at a good-class kinema in the London area; Chiefs, Seconds or persons interested as Trainee Kinema Operators are invited to apply, giving full particulars; successful applicants will secure first-class positions.—E., Box 545, Kinematograph Weekly.

SECOND Operator required for Hippodrome, Huntingdon; comfortable job; good wages and prospects for right man. — Write or 'phone Manager, Huntingdon 32.

WANTED, Improver as Third Operator. Wages £3 5s.—Apply, Queen's Hall Cinema, Palmer's Green, N. 'Phone: Palmer's Green 0860.

SECOND Operator; modern independent hall; comfortable position. — Envoy Cinema, Kilburn, N.W.2. Mai. 6767.

WANTED, Second Operator, central London kinema; £4 15s. per week; must be exempt.—State experience, in confidence, Q., Box 531, Kinematograph Weekly.

AGENT required with connection amongst kinemas, London and Home Counties; good proposition for right firm or individual.—U., Box 560, Kinematograph Weekly.

## SITUATIONS WANTED

WANTED, appointment as Manager-Organist, by live business man; exempt; first-class wide business experience; would instal own Lafleur theatre organ (large theatre model and installation); Lafleur organ can be heard demonstrated in present site (North-West) by appointment.—P., Box 530, Kinematograph Weekly.

WELL-KNOWN American Manager seeks change; world-wide life experience, playing capacity with weak pictures by making them "hits" through his exploitation promotion; publicity copywriting, house management, film salesmanship, Press art work, painted pictorials, lettering posters, and scenery; the showmen he has made prosperous call him "The Box-office Magnet" and "Man with the Golden Hands," so will you if you join his happy crowd of money-making ideas.—U., Box 535, Kinematograph Weekly.

MANAGER - SHOWMAN - PROJECTIONIST (WIFE CASHIER), FULLY ALIVE, WANTS CHANGE; REASON, PROGRESS AND OPPORTUNITY; FULLY EXPERIENCED; EARLY RELEASE. ALSO CHIEF PROJECTIONIST, FULLY COMPETENT; AS TEAM OR SEPARATE CIRCUIT OR INDEPENDENT; EXCELLENT REFS. — X., BOX 513, KINEMATOGRAPH WEEKLY.

EXHIBITORS, Note.—General Manager at liberty now to take over any theatre or kinema anywhere; highest references, character and qualifications; life experience.—Write, Captain J. Holland-Cheetham, 21, Albion Street, Livesey, Blackburn, Lancs.

MANAGER seeks immediate position, London district preferred; bonded; first-class references; smart appearance; capable of taking full charge; over military age.—N., Box 528, Kinematograph Weekly.

MANAGER London kinema free August 23; fully experienced, reliable and conscientious worker.—P., Box 555, Kinematograph Weekly.

KINEMA MANAGERESS DESIRES POST; EXPERIENCED.—J., BOX 549, KINEMATOGRAPH WEEKLY.

RESPONSIBLE MANAGER, THOROUGHLY EXPERIENCED CIRCUIT AND INDEPENDENT, REQUIRES WORK; OVER MILITARY AGE; PERMANENT OR RELIEF.—REPLY TO BM/QCK, LONDON, W.C.1.

MANAGER, present managing large key theatre of major circuit, twenty years managerial side, desires change; age 47, tall, smart, exempt; publicity and exploitation expert, fully conversant with every branch of the Trade; energetic, enterprising and loyal; highest possible credentials; can improve business in any theatre; salary or commission.—L., Box 551, Kinematograph Weekly.

MANAGER, at present engaged on relief by major circuit, is contemplating change where a really smart, conscientious, sober, exempt worker would be appreciated, and could be relied upon to do the job thoroughly; willing to go any locality for reasonable salary; undeniable references; bonded.—Write, N., Box 553, Kinematograph Weekly.

MANAGER requires position; proved record-breaker; own control or instructions; anywhere; kine. or kine-variety; booking if required; exempt.—"Gibson," 1, Kensington, Liverpool.

AT Liberty for Theatre Management; Young Man (26); well educated; exempt military service; thoroughly experienced all branches; circuit routine; smart appearance.—V., Box 561, Kinematograph Weekly.

BROADCAST ORGANIST-MANAGER DESIRES CHANGE; FULLY COMPETENT IN ALL BRANCHES OF THE BUSINESS; EXEMPT.—FULL PARTICULARS TO H., BOX 548, KINEMATOGRAPH WEEKLY.

CHIEF Operator desires change to a manager's position; country hall preferred.—Q., Box 556, Kinematograph Weekly.

RENTING Salesman of many years' experience in prominent circles desires position as Branch Manager or Representative with first-class company; known universally; go anywhere; credentials perfect; over military age.—R., Box 557, Kinematograph Weekly.

EXPERIENCED LADY SECRETARY-STENOGRAPHER (EXEMPT) OFFERS SERVICES; ADAPTABLE, TACTFUL, CAPABLE WORKING OWN INITIATIVE.—G., BOX 547, KINEMATOGRAPH WEEKLY.

## THEATRE SEATS

TIP-Up Seats wanted; also Standards. Seats Repaired and Re-covered.—R. Bovilsky, Cinema Seating Specialist, 34, Batson Street, Govanhill, Glasgow, S.2.

WANTED, Kinema Chairs, or Standards only.—Lee, 519, Buxton Road, Hazel Grove, Cheshire.

## FILMS

FILM scrap wanted for the recovery of nitrate and acetate cellulose; photographers' films and stills also wanted.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

## HOUSE FOR SALE

GERRARDS CROSS.

AN attractive modern Residence, conveniently planned on two floors and standing in delightful grounds of about ½-acre, with pleasure and vegetable gardens, fruit trees, etc., containing 6 bedrooms, bathroom, 3 reception-rooms, lounge hall, double garage, in perfect condition; Freehold price, £5,600; immediate possession on completion; view by appointment only. 'Phone: Gerrards Cross 3561.—Reply Box No. 148, L.P.E., 110, St. Martin's Lane, London, W.C.2.

*Continued at foot of previous page.*

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August 26, 1943

Paramount Pictures

# FIVE GRAVES TO CAIRO

FRANCHOT TONE • ANNE BAXTER • AKIM TAMIROFF

ERICH VON STROHEIM AS MARSHALL ROMMEL

# DIXIE

BING CROSBY • DOROTHY LAMOUR

MARJORIE REYNOLDS

# SO PROUDLY WE HAIL

CLAUDETTE COLBERT • PAULETTE GODDARD • VERONICA LAKE

# LET'S FACE IT

BOB HOPE • BETTY HUTTON

*Have Arrived!!!*